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ART of DRAWING, &c.

DRAWING is the Art of repreſenting by Lines and Shades the Figure of any thing ſeen in Nature, or whatever form we conceive in idea; it is the nobleſt Operation of human Ingenuity, and may certainly be reckoned among the Qualifications which are the Characteriſtic of a Gentleman. The Study of it ought to be encouraged in every Youth, whatever Station of Life he may be placed in; for beſides its great Uſe to all Perſons concerned in the way of Art, it muſt be extremely agreeable to a Gentleman to Sketch a fine Building, beautiful Proſpect, Piece of Art, or uncommon Appearance in Nature. Beſides, Drawing enables us to ſee things in a plainer and clearer Manner, and remember their Form, Shape, and other Circumſtances, much better than can poſſibly be done without a Knowledge in this Art. In all Ages it has been carefully cultivated by the moſt polite Nations; and the great Men who have excelled in it, have been honoured by the Protection of thoſe *Kings* and *Princes* who had a Taſte for the Liberal Arts. It ſets before us the moſt magnificent Buildings, the moſt delightful Gardens, the Beauties of Art, or the Productions of Nature, in ſo ſtrong and juſt a Light, that one might imagine one's ſelf on the Spot; and this in a Language underſtood by all Mankind.

The Implements for *Drawing*, are ſmooth-grained Charcoal, Black-Lead Pencils, red, black, and White Chalk, a Port-Crayon, Hair-Pencils, Crow-Quill Pens, Indian Ink, a Ruler, and a Pair of Compaſſes.---*Charcoal* is proper to ſketch with, as any Strokes made with it may be bruſhed out with a Feather if wrong, and the *Black Lead Pencil* gives the correct out-line; *Red Chalk* is proper to draw large or Academy Figures with, and *Black Chalk* the ſame, eſpecially on colour'd Paper, where the Lights put in

with *White-Chalk*, has a beautiful Effect.---It is beſt to begin drawing from ſome of the leaſt complex Examples as they are placed in this Collection. Every thing ſhould be drawn at firſt with Strokes juſt viſible, and afterwards corrected by altering what is amiſs, made as like the Original as poſſible. In this Manner a Learner ſhould draw the ſeveral *Features*, in different Poſitions, well, before he attempts an Entire Head or Face: for he cannot do the whole together, until he is Maſter of the Parts. This done, draw *Faces* and *Heads*, from ſome in Outlines only, ſketch the Out-line, and finiſh from the ſame ſhaded. Before I proceed in this particular, I will here give the moſt approved Proportions of a *Face* and *Head*, and the better to underſtand it, ſhall deſcribe one viewed in Front; in which Poſition it's Outline makes nearly the Shape of an Egg divided by Lines, as in the Examples. The upper Diviſion for the *Hair*, then to the Top, and next to the Bottom of the *Noſe*, the lower one to the *Chin*. This laſt Part is ſubdivided equally into three; the uppermoſt is the Diſtance between the *Noſe* and *Mouth*. The Breadth is divided into five equal Parts, of which one is the *Eye*, another the Diſtance between the *Eyes*, from the Outſide of the *Eye* to the Side of the *Face* is another Part, the *Mouth* is a little more than one, the *Noſe* a little leſs. The *Eye*, in Front, is divided into three, one of which is the Pupil or Sight; the *Ear* is the Length of the Noſe.

One of the greateſt Beauties in drawing a Face, and which is abſolutely neceſſary to it, is to place the Features truly in their Places; that is, the Middle of the *Forehead*, the *Noſe*, and the *Mouth*, exactly under one another in a Line, and the *Eyes* on a Line, properly croſſing that on which the Forehead, Noſe, and Mouth are placed: If you would ſee how theſe Lines curve in the ſeveral Attitudes the *Head* may be put into, there is a very ingenious method in doing it, by getting a Piece of Box, or other ſmooth-grained Wood, turned in the Shape of an *Egg*, make a ſtraight Line on this Piece of Wood from the Middle of the Top to the Middle of the Bottom; then make croſs Strokes on it at

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the proper Diſtances (as before directed in ſpeaking of the Proportions of the Head,) for the Eyes, Noſe, &c. and by ſetting this Piece of Wood in Variety of different Attitudes, you will ſee how the Lines curve on thoſe Occaſions, and according to thoſe Curves you muſt place and turn the ſeveral Features. By this means, I think, you will eaſily underſtand this Rule for placing the Features properly, which is one of the moſt difficult Points, and, at the ſame time, ſo abſolutely neceſſary, that it is impoſſible to do any Head well without it: And next proceed to *Hands*, *Feet*, &c. and for due Proportions of which, ſee the Examples: After you draw theſe Parts well and with Eaſe, try an entire Figure, of which I ſhall here give you the moſt approved Meaſures and Proportions.----The Antients commonly allowed *Eight* Heads to their Figures, but we ordinarily divide the Figures into *Ten* Faces from the *Crown* of the Head to the *Sole* of the Foot, *viz.* from the Crown to the Forehead, one Third of a face. The Face begins at the Root of the loweſt Hairs upon the Forehead, and ends at the bottom of the Chin.---The Face is divided into three proportionable Parts; the firſt contains the Forehead, the ſecond the Noſe, and the third the Mouth and the Chin; thence to the Pit between the Collar-bones, two Lengths of a Noſe; to the Bottom of the Breaſts, one Face; to the Naval, one Face; to the Genitories, one Face; to the upper Part of the Knee, two Faces; the Knee contains half a Face; to the Ancle, two Faces; to the Sole of the Foot, half a Face. A *Man*'s Arms ſtretched out, is, from the longeſt Finger of his right Hand, to that of his left, as broad as he is long; from one Side of the Breaſts to the other, two Faces: The Bone of the Arm, called *Humerus*, is two Faces; from Shoulder to the Elbow, thence to the Root of the Little-finger, the Bone called *Cubitus*, with Part of the Hand, contains two Faces; from the Box of the Shoulder-blade, to the Pit betwixt the Collar-bones, one Face; the Sole of the Foot is the Sixth Part of the Figure; the Hand is the Length of a Face; the Thumb a Noſe, &c. Thoſe meaſures are general, but liable to Exceptions,

varying

varying from the Quality of *Perſons* and Movement of the *Muſcles*. Be careful to make a juſt Symmetry and harmonious Correſpondence in the whole Figure, not one *Leg* or *Arm* bigger or longer than the other, not the ſhrivelled Face of old Age with the plump Lips of Youth, the Body of a *Bacchus* with the Limbs of an *Apollo*; or the Shoulders of an *Hercules* with the Waiſt of a *Fribble*. It is proper here to take Notice of how great Advantage to a Perſon who would draw a *Human* Figure well, it is to underſtand ſomething of the *Anatomy* of it; I mean ſo much of it as relates to the Bones and the Muſcles; and, as appears externally: More than this would be to him mere Matter of Curioſity; but thus much is worth the Pains of every one to become Maſter of, who is ambitious of knowing the Foundation of the Art; for it will be a Means of giving *Grace*, *Strength*, and *Beauty* to his Figures, and he will be able to expreſs the proper Parts of the Limbs, which principally operate in every Action, not blindly, and by Chance, but with *Truth* and *Certainty*; which is eſteemed by every one, who is beſt able to judge, one of the greateſt Beauties in a Figure: There is a proper Work for this Purpoſe, entitled, *A Compendious Treatiſe of Anatomy, adapted to the Arts of Painting and Deſign*; in which ſo much only as is neceſſary to the Painter, with a conciſe Explanation of it, is collected together from the more minute Parts, which are neceſſary to the Surgeon or Anatomiſt.

In *Drapery*, cloath your Figure properly and elegantly, and neither with ſome Moderns, by maſſy Folds, loſe Sight of your original Intention, nor by ſervilely copying the Ancients, imitate wet Linnen; and it will be a great Help to proportion, if whatever is intended for *Cloathing* be ſketched naked; of which preſerve as much as poſſible, yet carefully avoiding the above Extremes.

Next in Courſe, tho' firſt in Art, is the Expreſſion of the ſeveral *Paſſions* of the Soul, which is the moſt difficult and beautiful Parts of this Art. M. *Le Brun*, who has treated this

Subject

Subject with great ſucceſs, ſays, that *Paſſion* is a Motion of the Soul, which makes it *follow* what it thinks good, and *fly* from that which it thinks hurtful; and what cauſes any paſſion in the *Soul*, produces particular *Actions* in the Body; in the *Face* it more particularly ſhews what it feels, which for that Reaſon is called the *Mirror* of the Soul. The moſt capital Subjects extant of this Kind are M. *Le Brun*'s *Expreſſions of the Paſſions of the Soul*, where the principal Paſſions are beautifully expreſſed by that great Maſter, in Heads almoſt as large as the Life, with an Abſtract of his diſcourſe on each of them: Theſe Heads, beſides their Uſefulneſs in this Particular, are likewiſe ſome of the beſt Examples to draw after, either in *red* or *black* Chalk, that are to be met with.

The *Out-line* conquered, our Advice touching *Light* and *Shadow* might almoſt be ſpared; ſo ſhall only ſay, in the Examples before you, cover not the *Light* too much at firſt, for that will throw a Gloom over your Drawing, and cannot eaſily be effaced: On the contrary, if your *Lights* are too open, you may advance on them with Shade at Pleaſure. In *Compoſition* ſo diſpoſe your Objects, that both *Light* and *Shade* may fall in Maſs, and be careful that your *Principal* be placed to Advantage when you copy Nature (the nobleſt School for Art): Obſerve the Operation of *Light*, which, conſidered and obſerved from its Fountain, will alone inſtruct, being unerring in it's Progreſs, and rendering the Beings moſt conſpicuous neareſt to our View.

Thus far relates to the *Human* Figure and it's immediate Appendages, which are the moſt difficult and important Subjects of this Art. There are, however, other Part which merit the Regard of the Learner. The drawing *Flowers*, *Fruits*, *Birds*, *Beaſts*, and the like, might be the Subject of ſome of your firſt Attempts, not only as it is a more pleaſing Employment, but as it is an eaſier Taſk than the Drawing of *Faces*, *Hands*, *Feet*, and other Parts of the *Human* Body, which require not only more Care, but greater Exactneſs and more Judgment. There are

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but few particular Rules for your Inſtruction on this Head; you have a Variety of Examples in this Collection, which copy with great Care and Exactneſs, and be ſure to make a correct *Out-line* before you begin to *Shade*. Drawing of *Landſcapes*, *Buildings*, *&c.* for a Gentleman, is the moſt entertaining and uſeful in the whole Art: To be able on the Spot (as is before obſerved) to take the Sketch of a fine Building, or beautiful Proſpect of any curious Production of Art, or uncommon Appearance in Nature, or whatever elſe may preſent itſelf to view on our *Journies* or *Travels*, in our own or Foreign Countries, may be thus brought home and preſerved for our future Uſe, either in Buſineſs or Converſation; and is the beſt Method of bringing to Mind again thoſe Beauties that have once charmed us. *Trees* or *Houſes*, though of the ſame Size, will appear otherwiſe, according to their Nearneſs or Diſtance; thoſe at a *Diſtance* appearing *leſs* than thoſe on the *fore* Ground, and thoſe that are *farther* off, yet *leſs*. This Proportion you muſt be careful to repreſent accordingly, becauſe it is that which principally gives the Appearance of Diſtance, and is one of the greateſt Beauties in a *View* or *Landſcape*, as may be ſeen by the Examples annexed, and are beſt inculcated by the Appearance of Objects according to their Situation in Nature.

The foregoing Rules are neceſſary to be known, and will readily advance a Student; therefore he who intends the imitative Arts for his Profeſſion, ſhould well attend to them.---But the Gentleman who means no further from his Purſuit than an *Acompliſhment*, may be leſs ſolicitous in the Dicipline of Rule; ſince, though he become no great Proficient, a Taſte only will enable him to judge properly of the Works of ſuch eminent Maſters who have, or may hereafter improve the GRAPHIC Arts.

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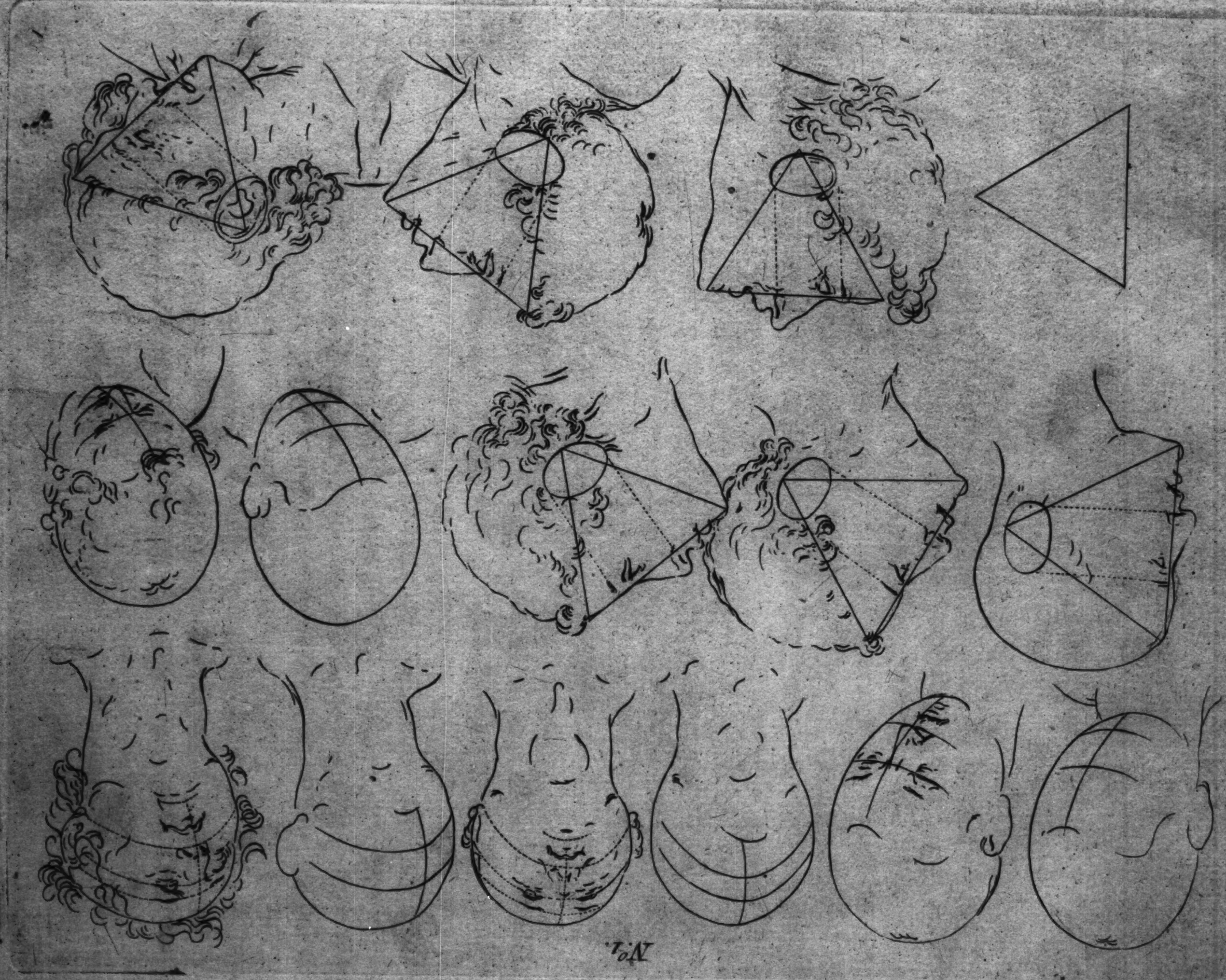

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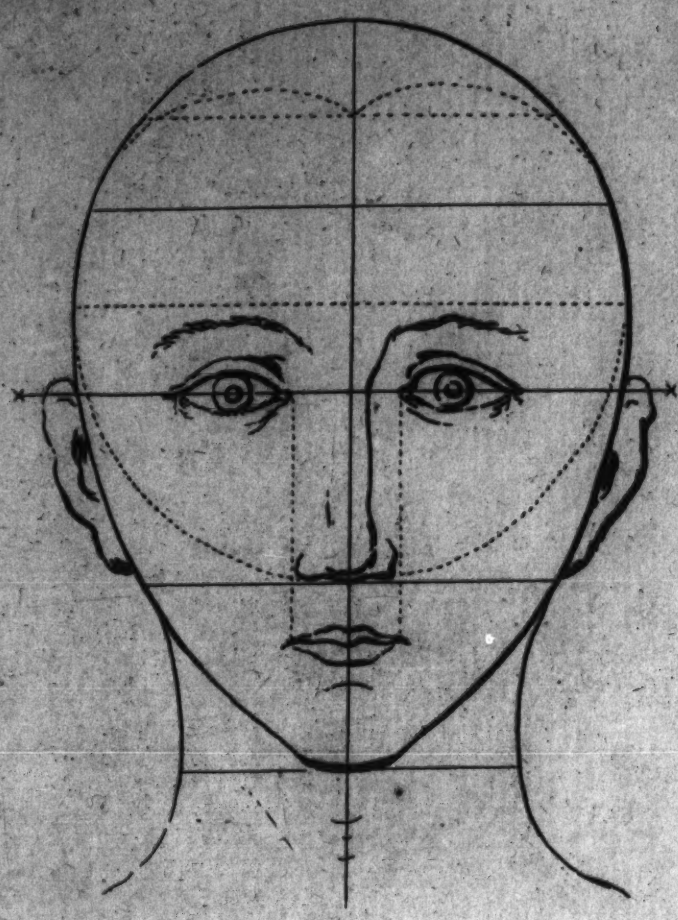

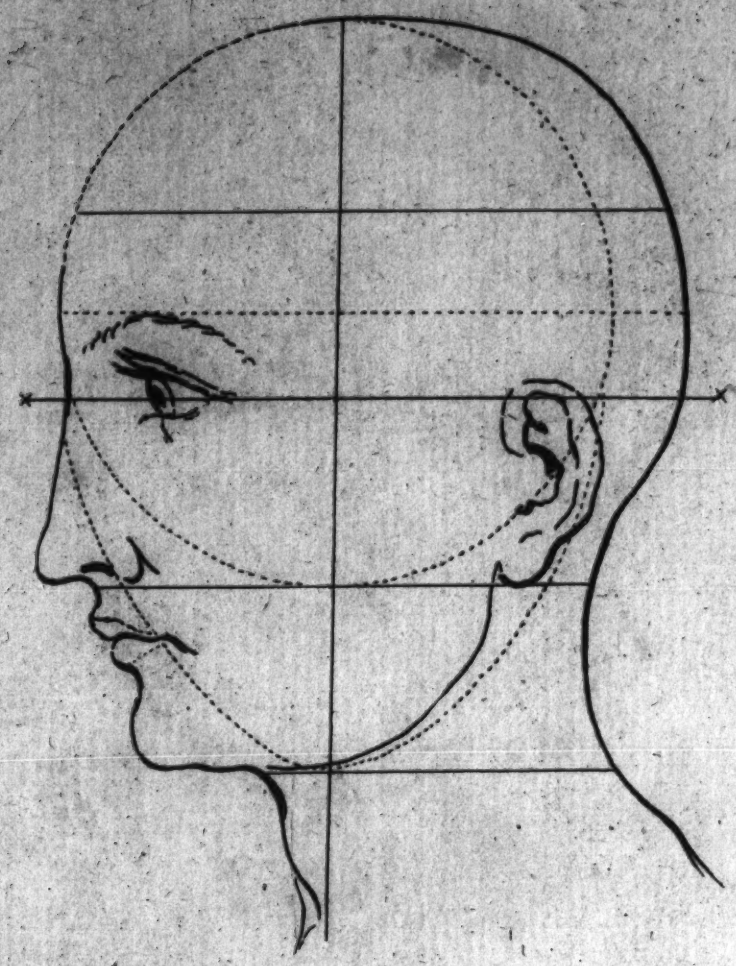

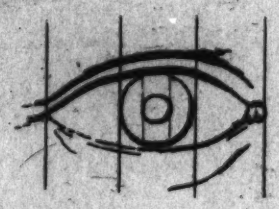

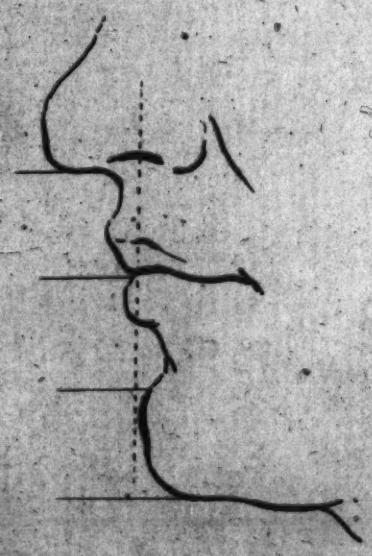

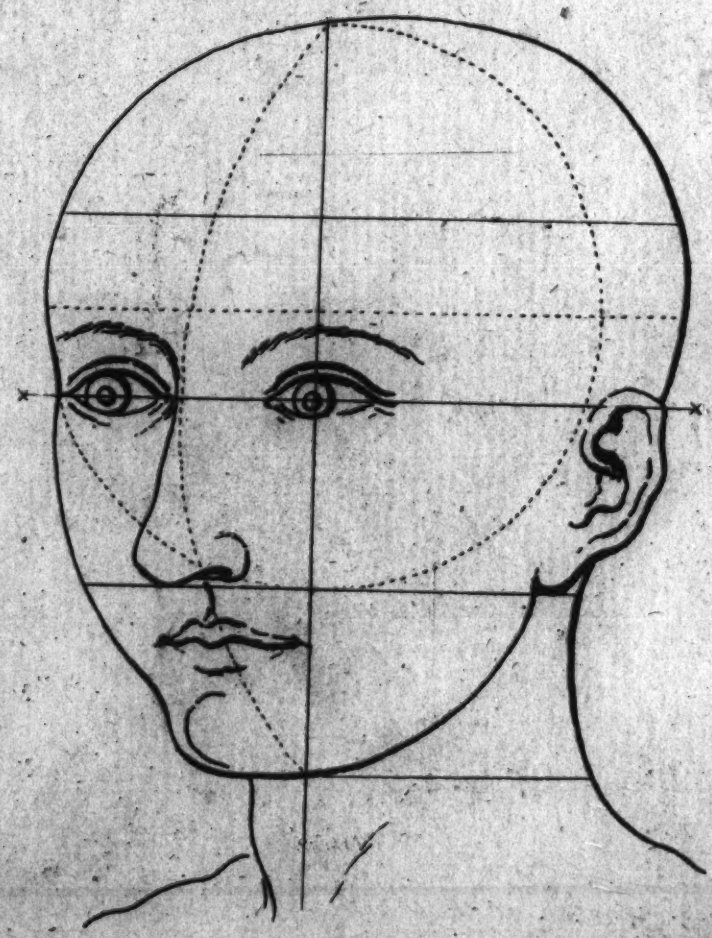

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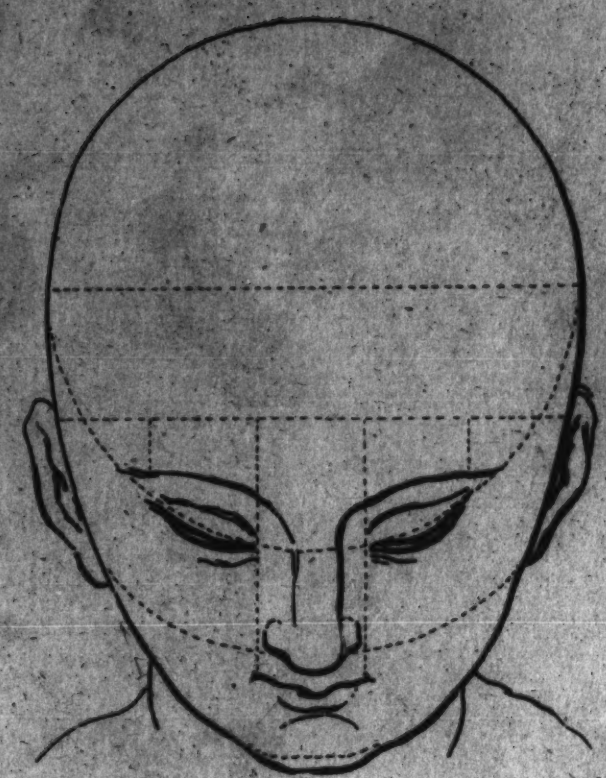

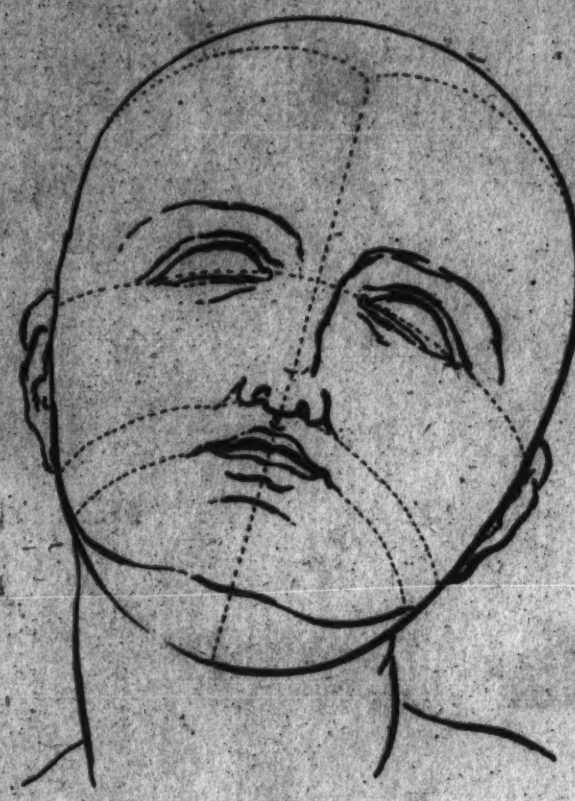

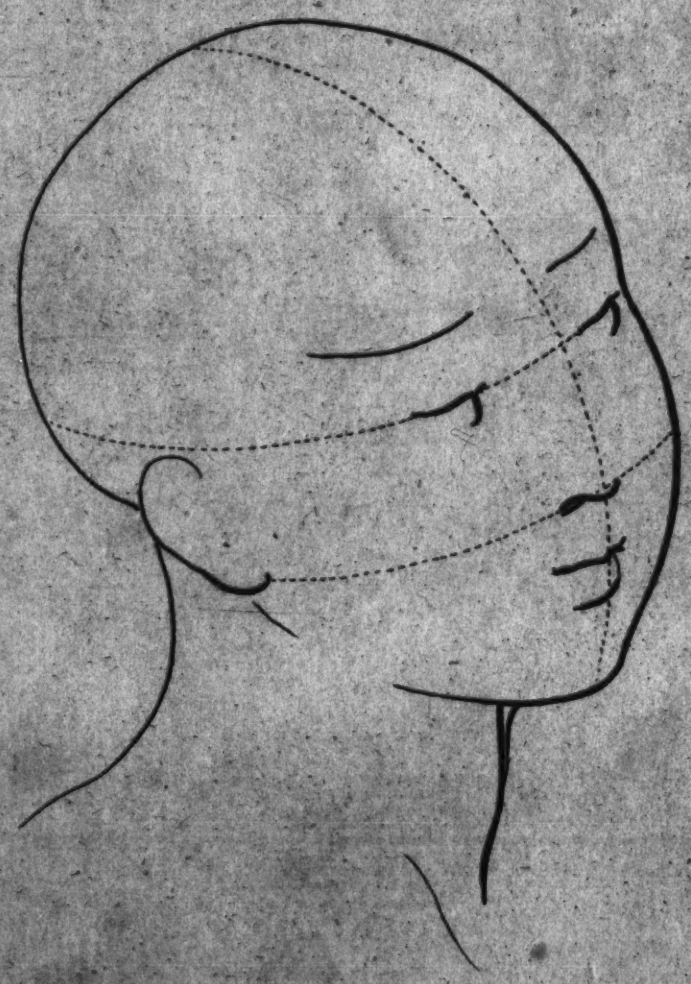

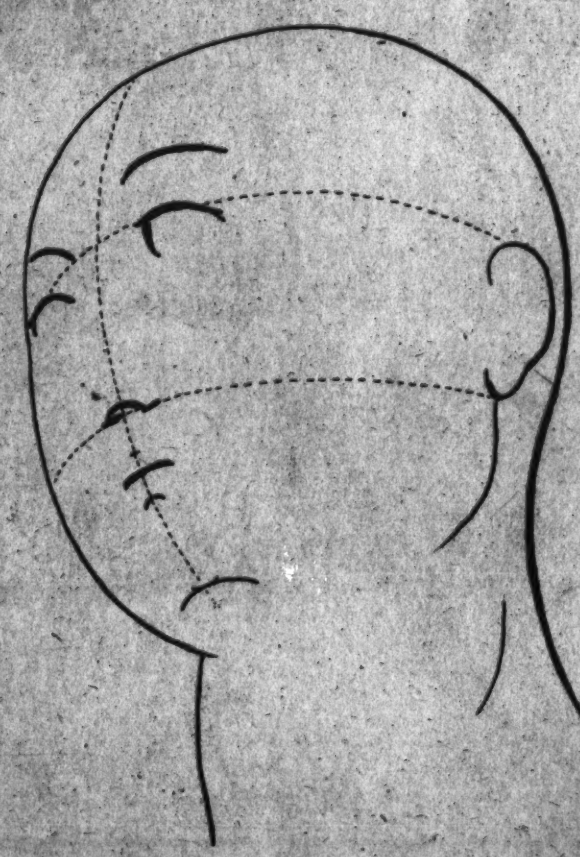

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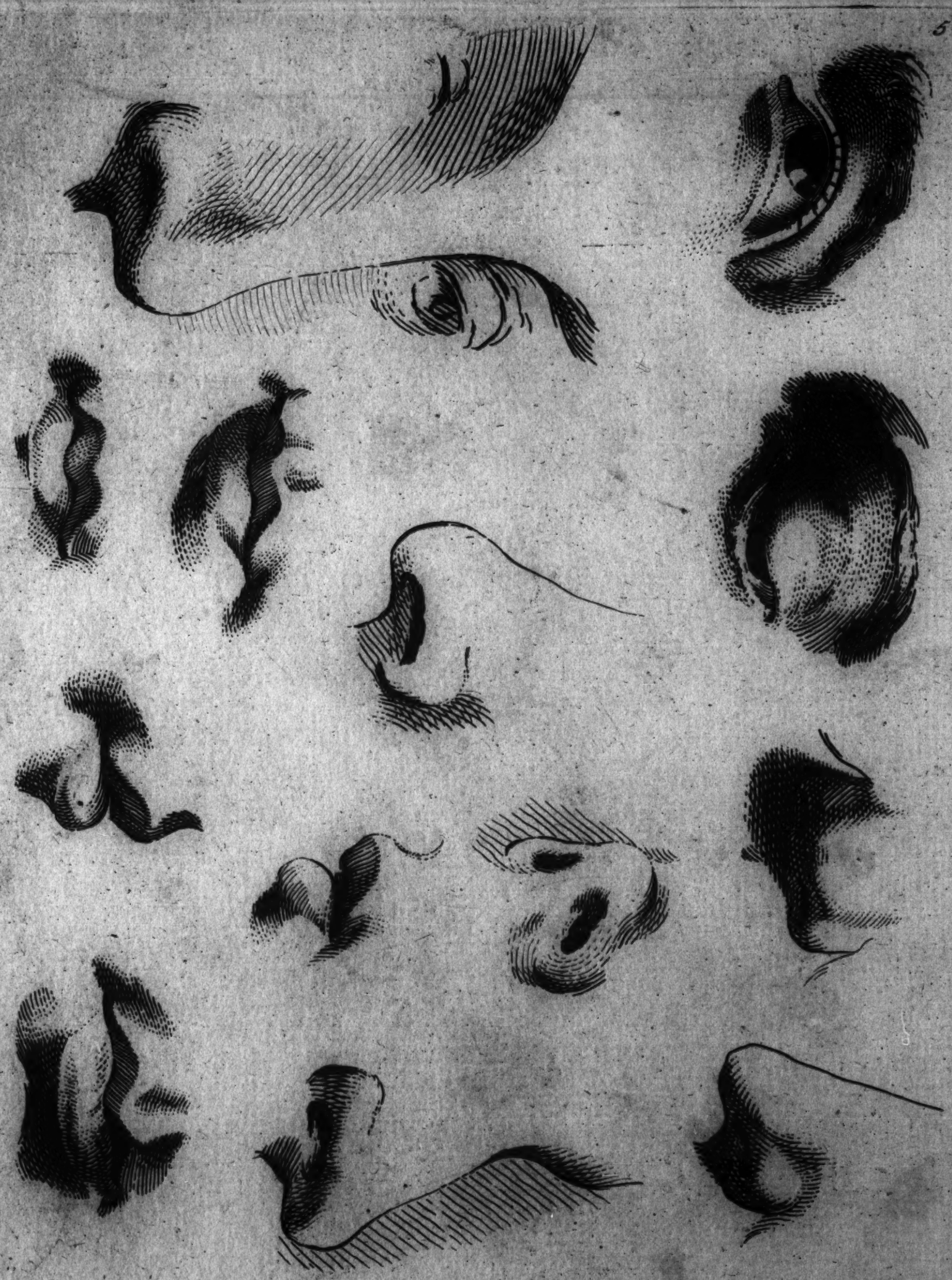

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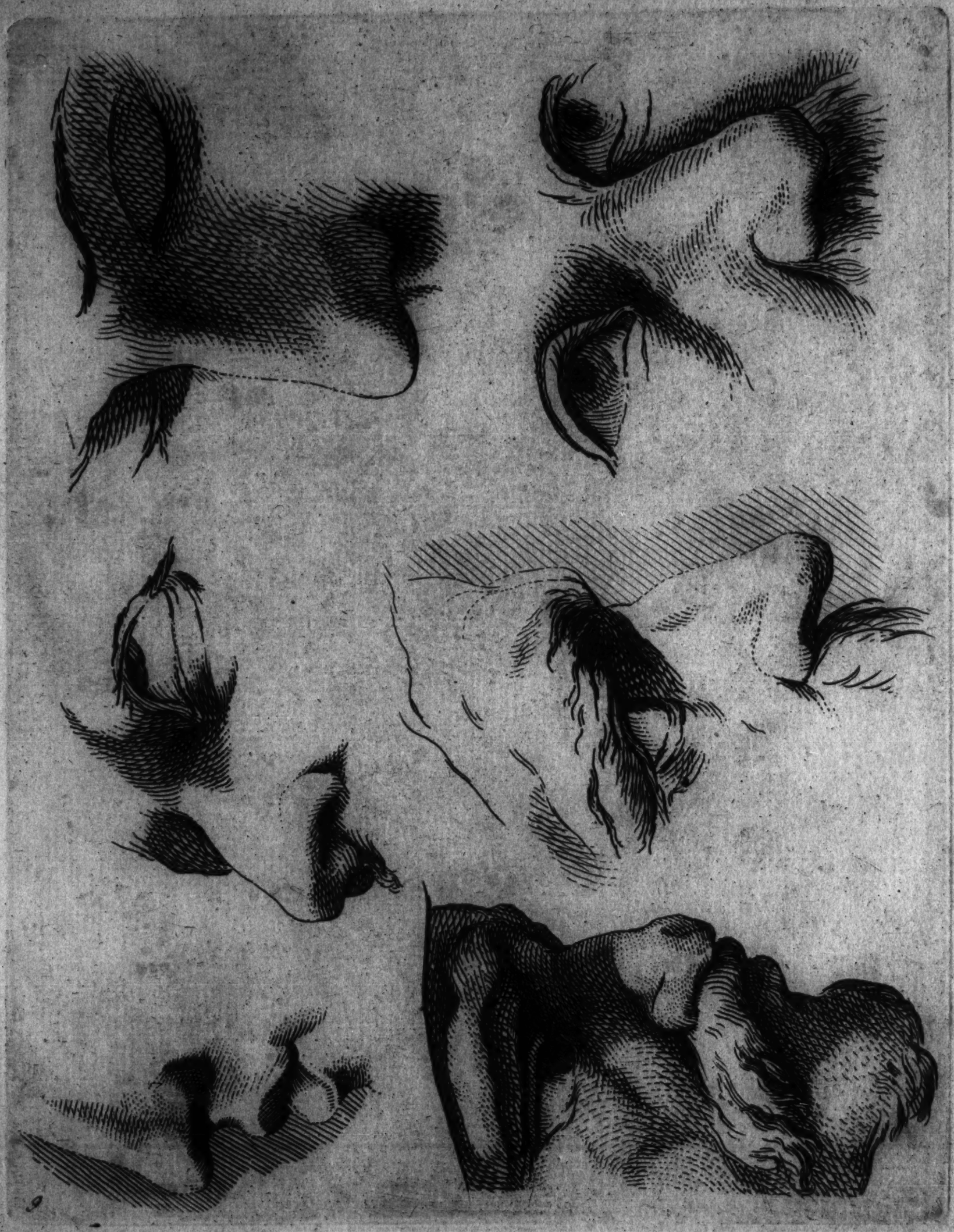

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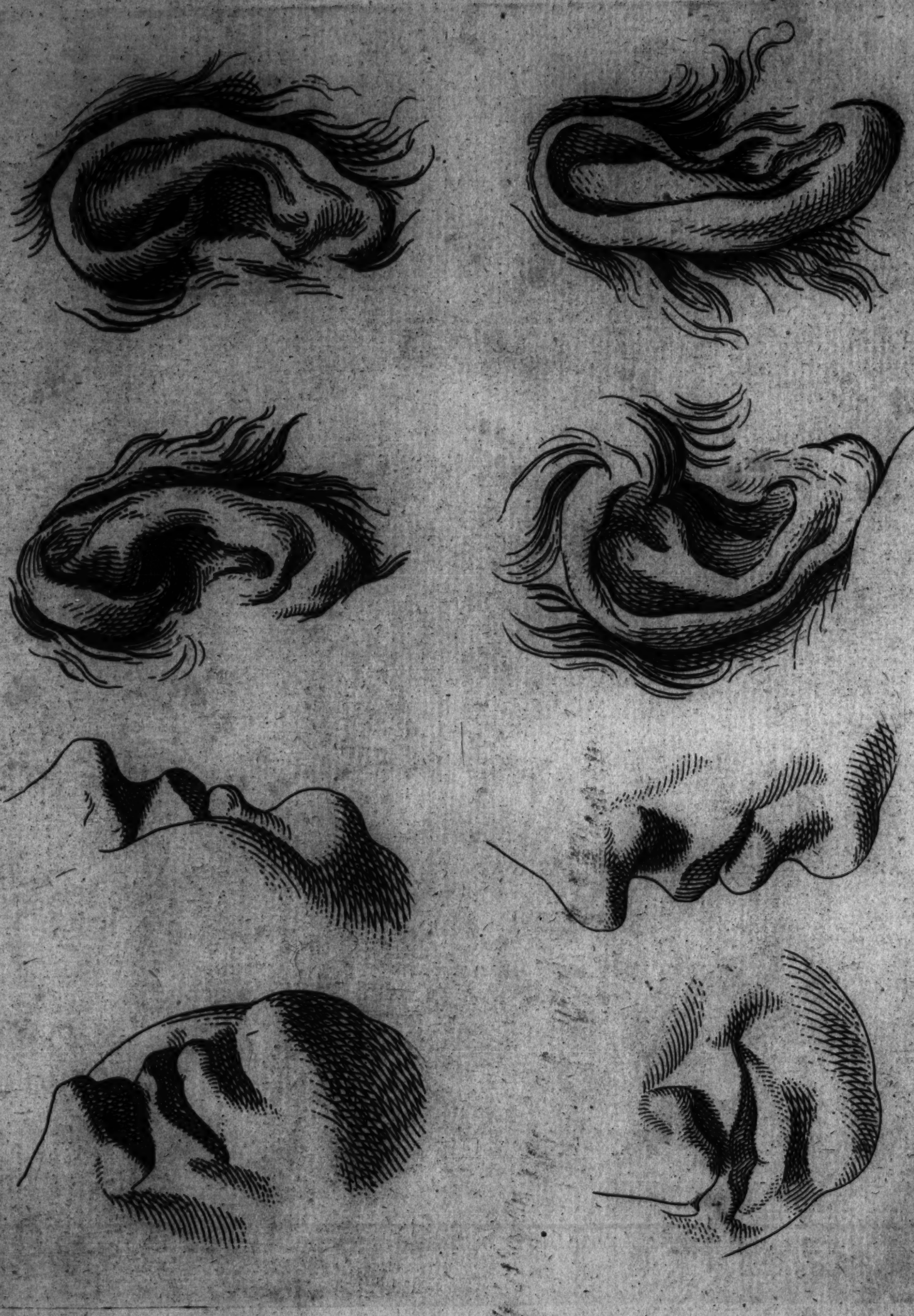

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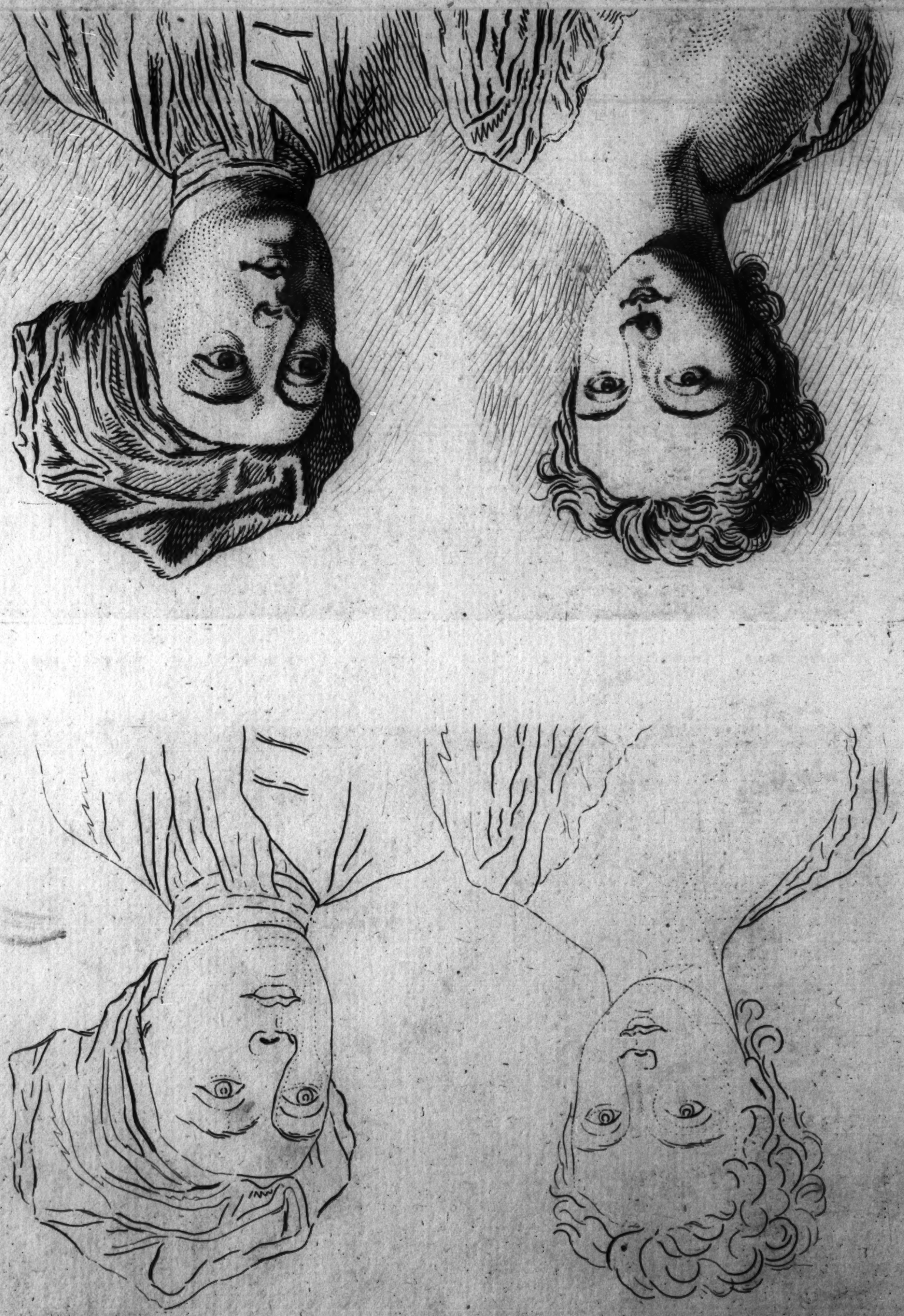

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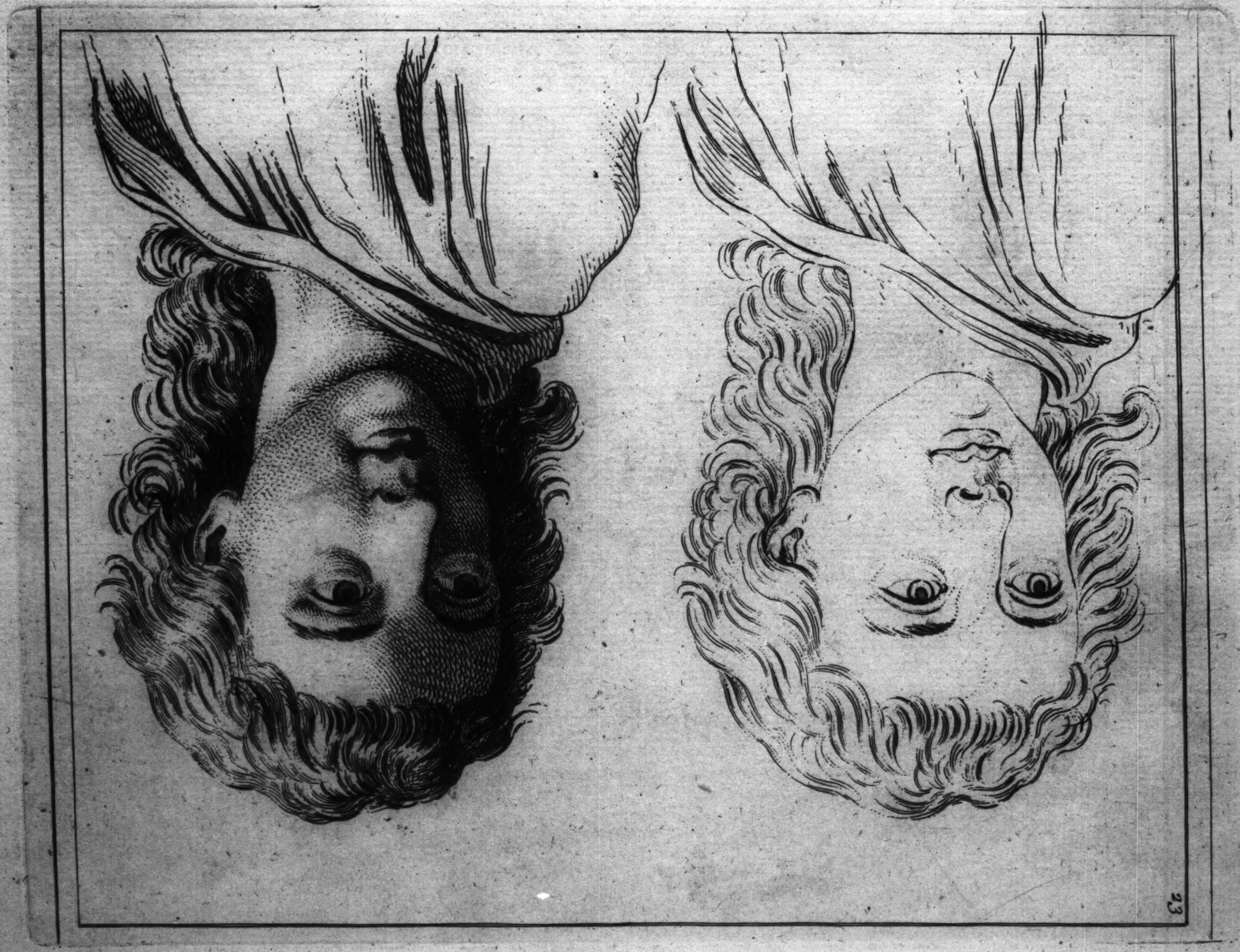

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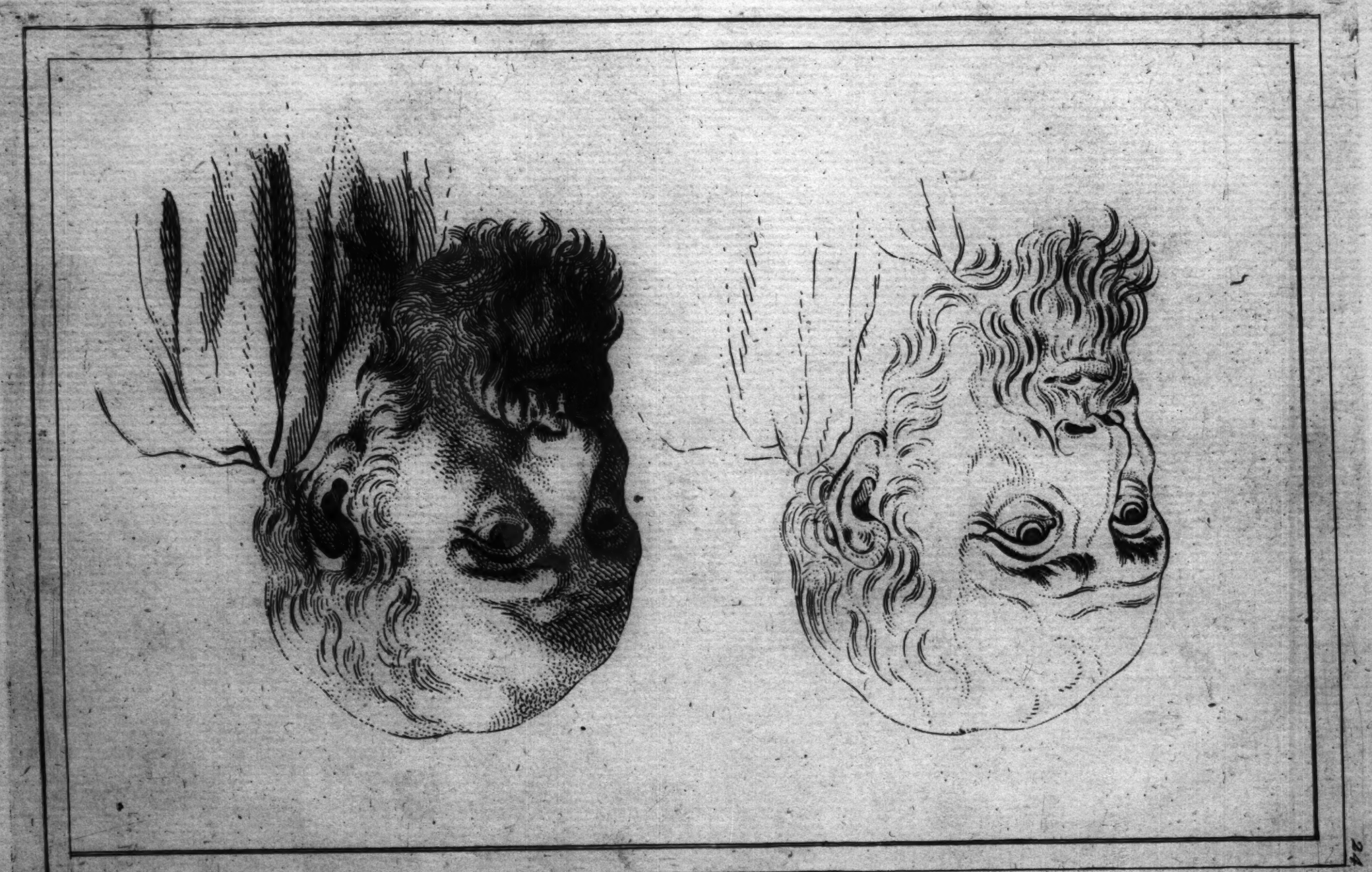

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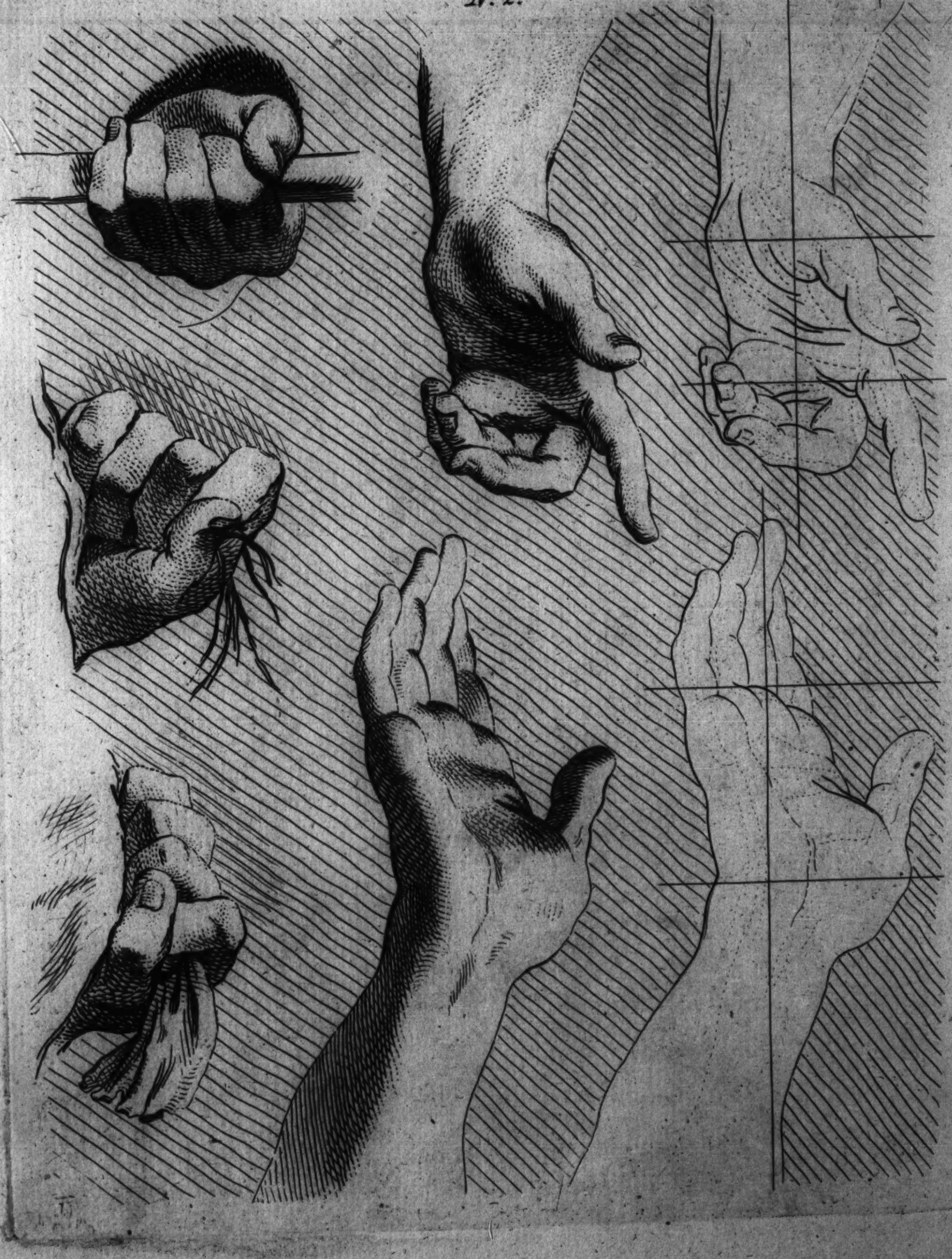

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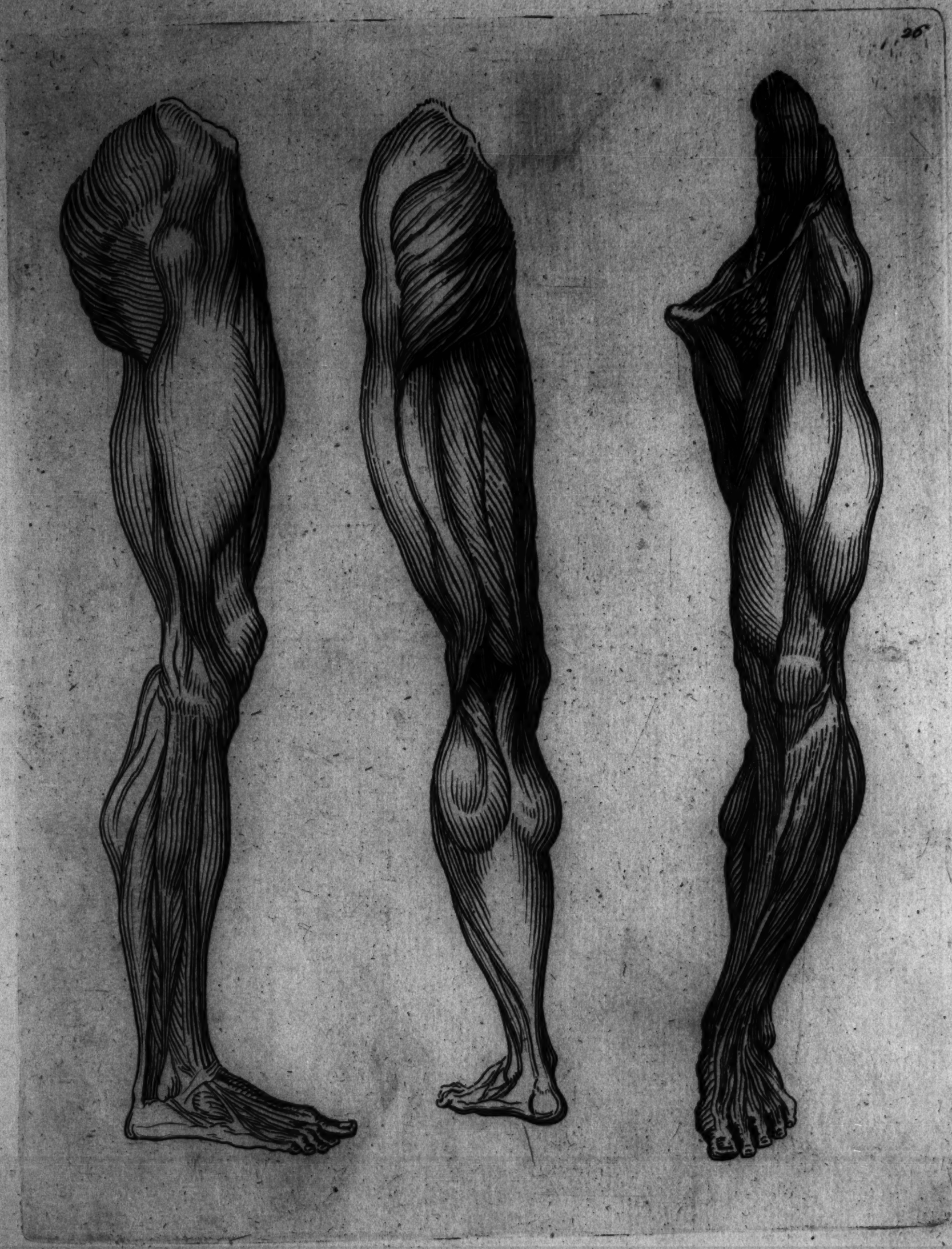

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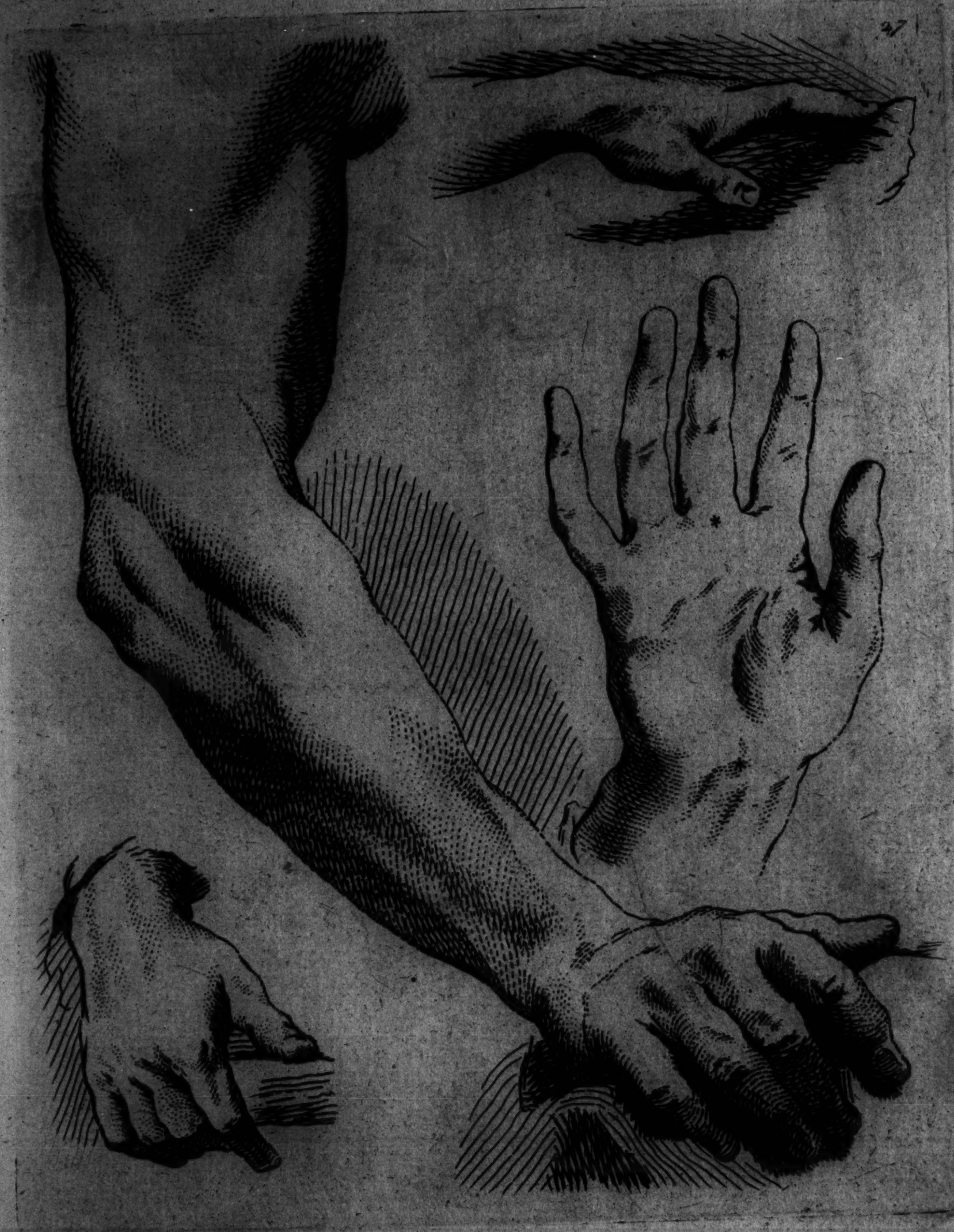

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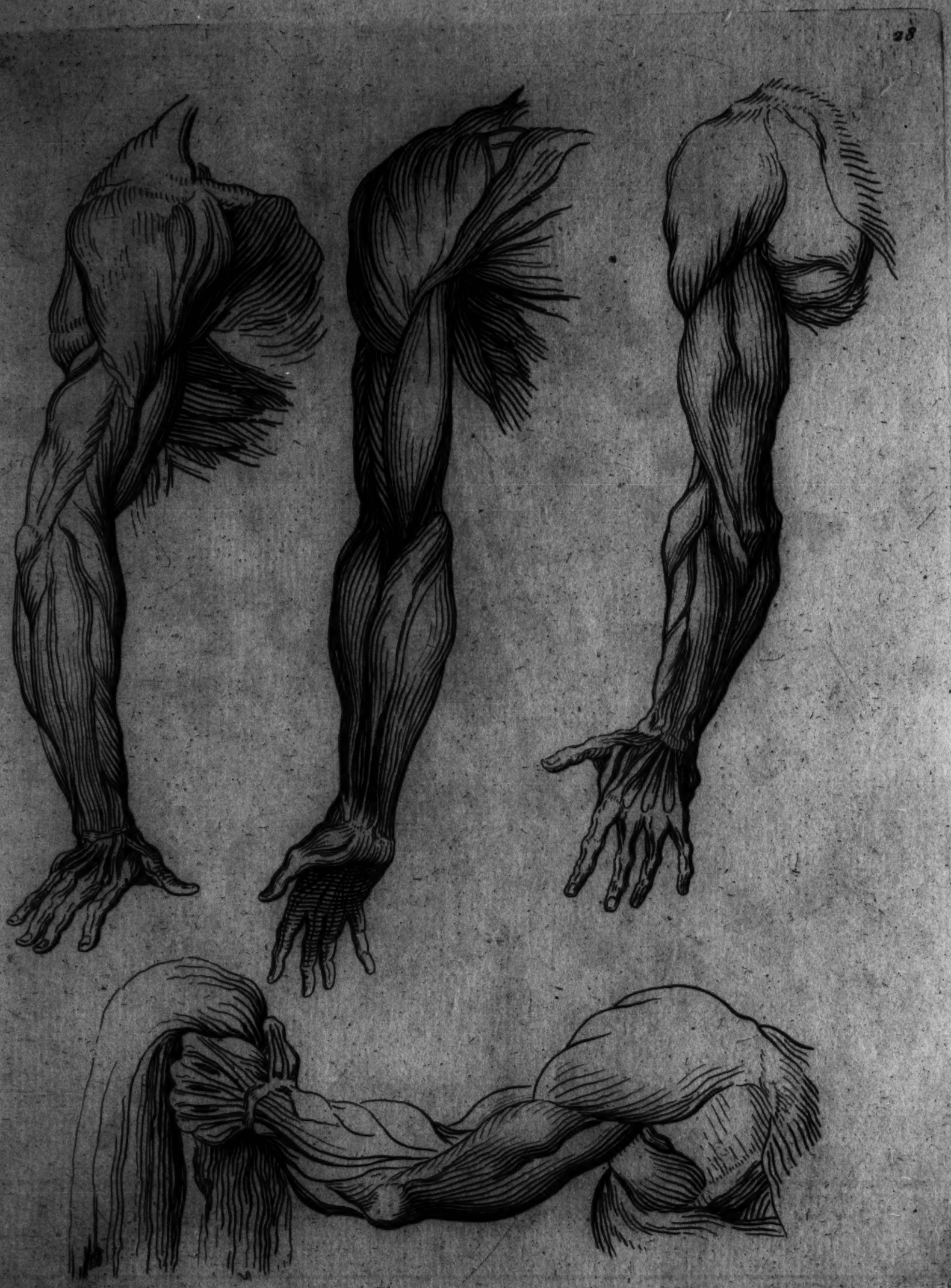

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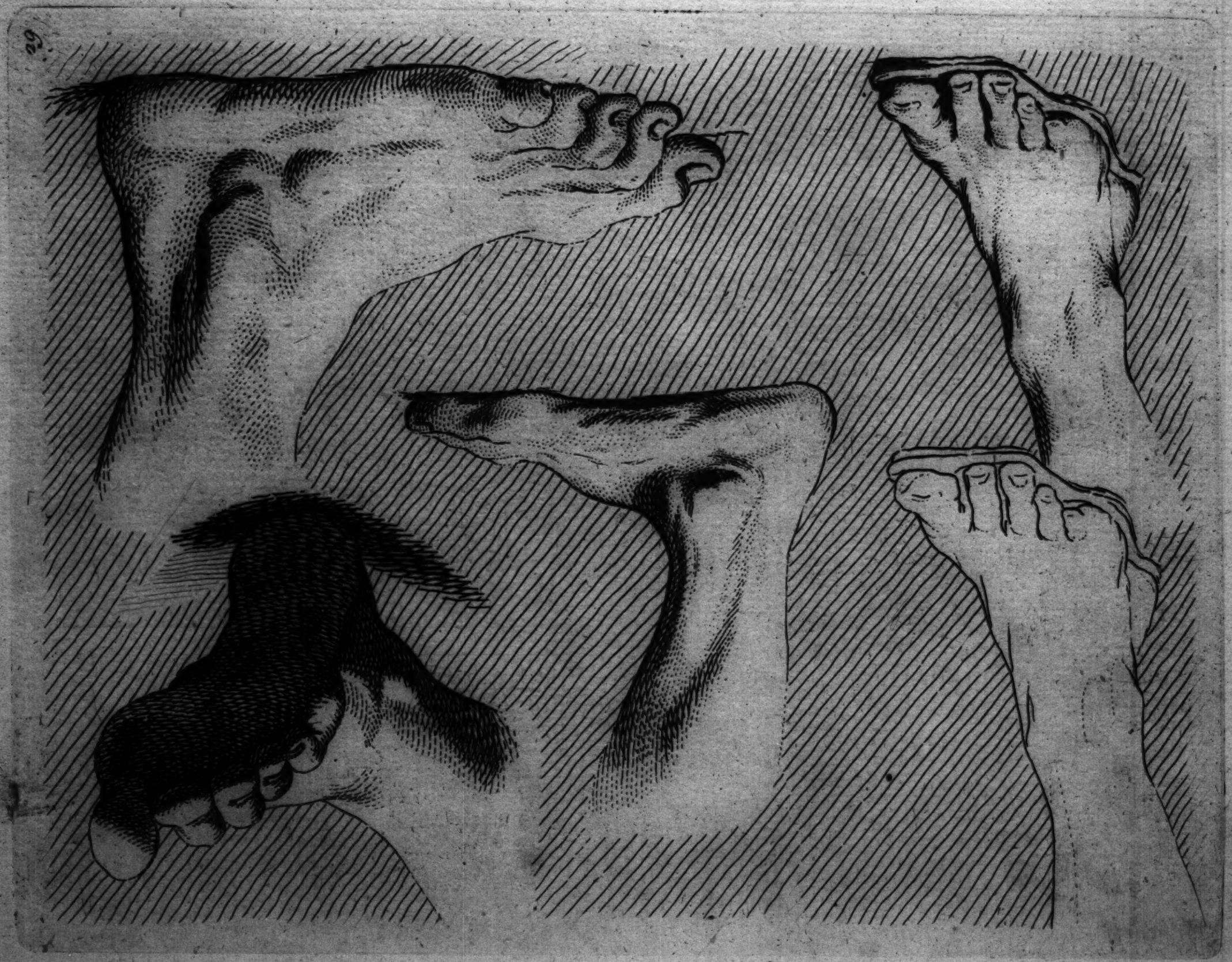

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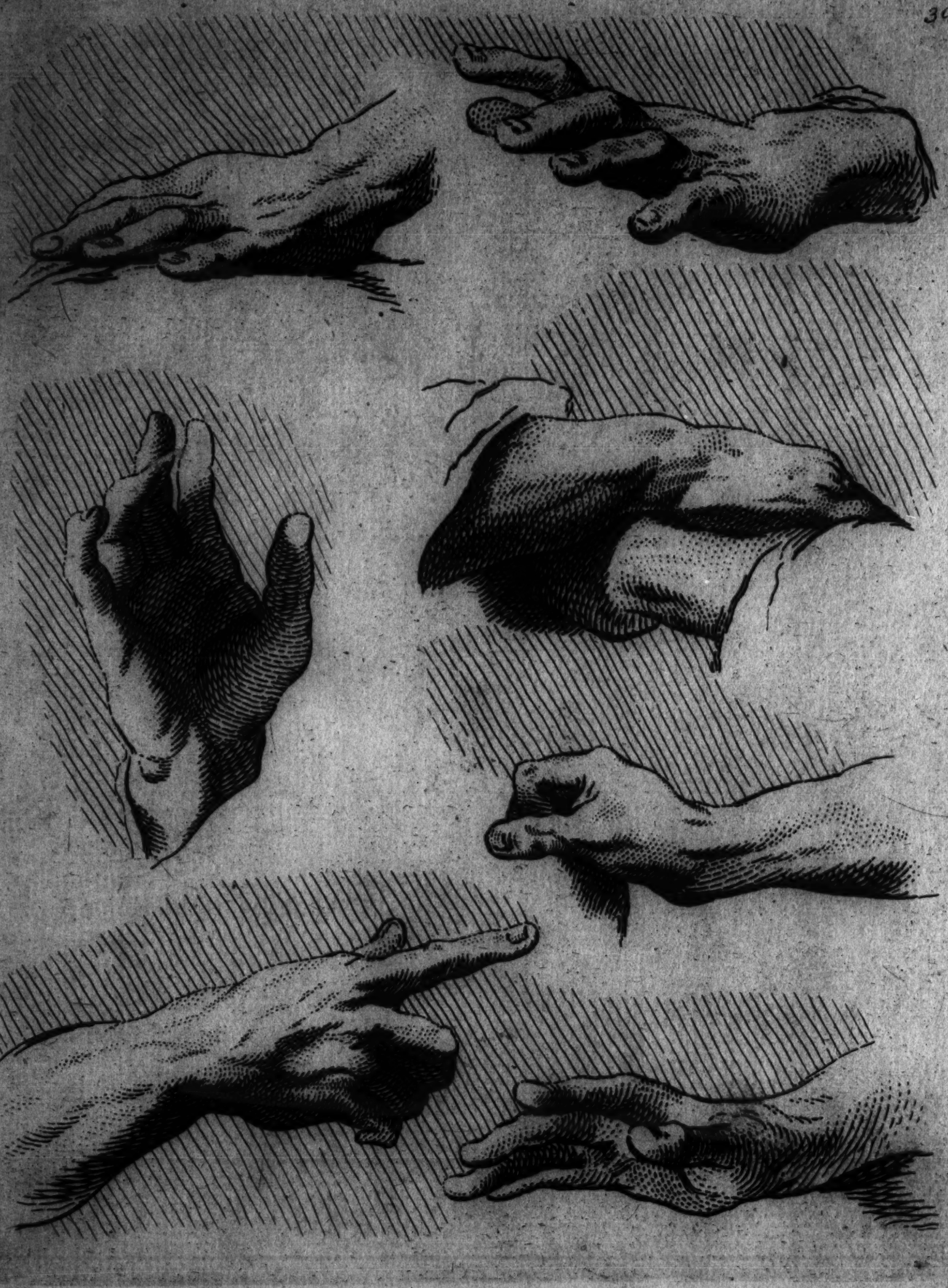

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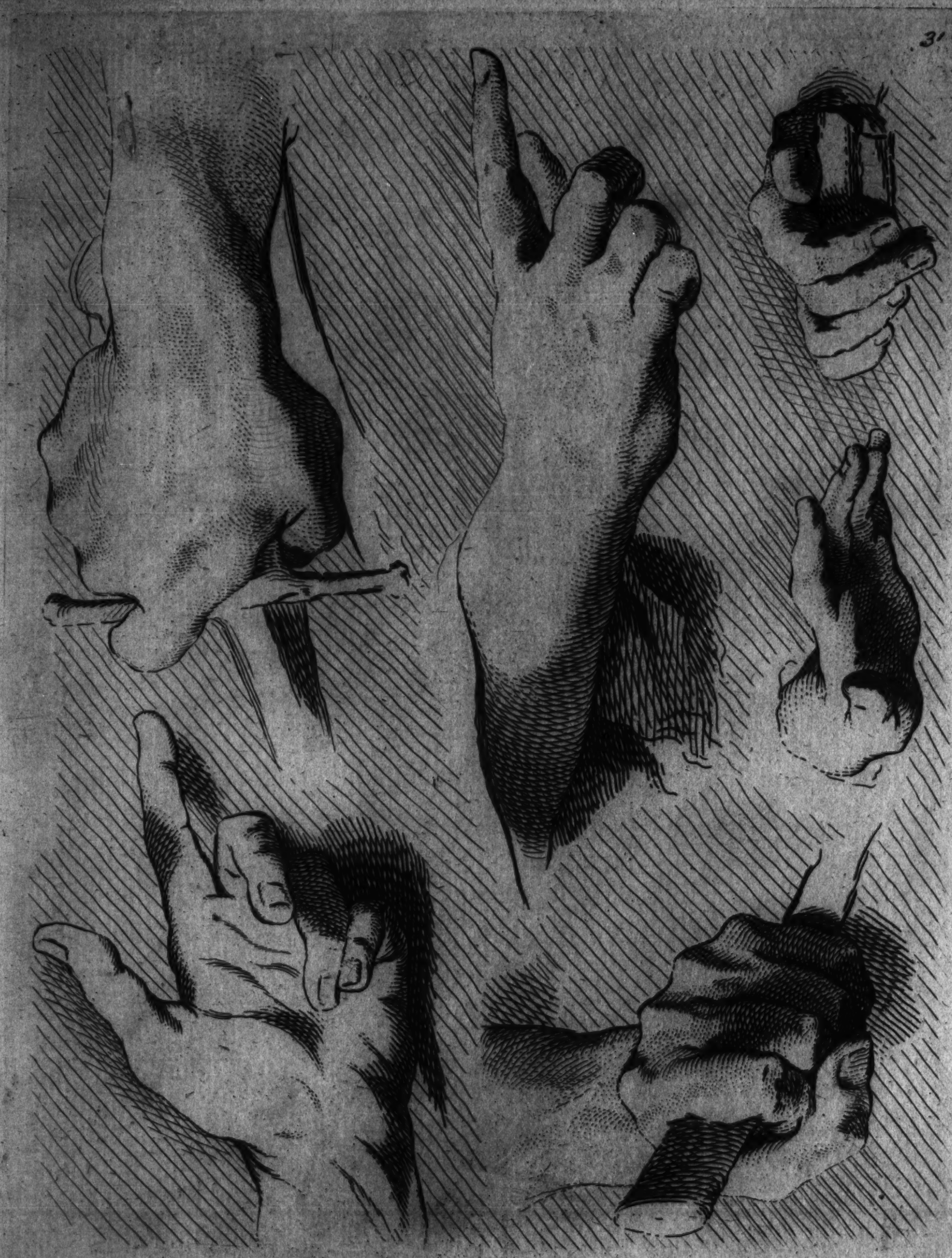

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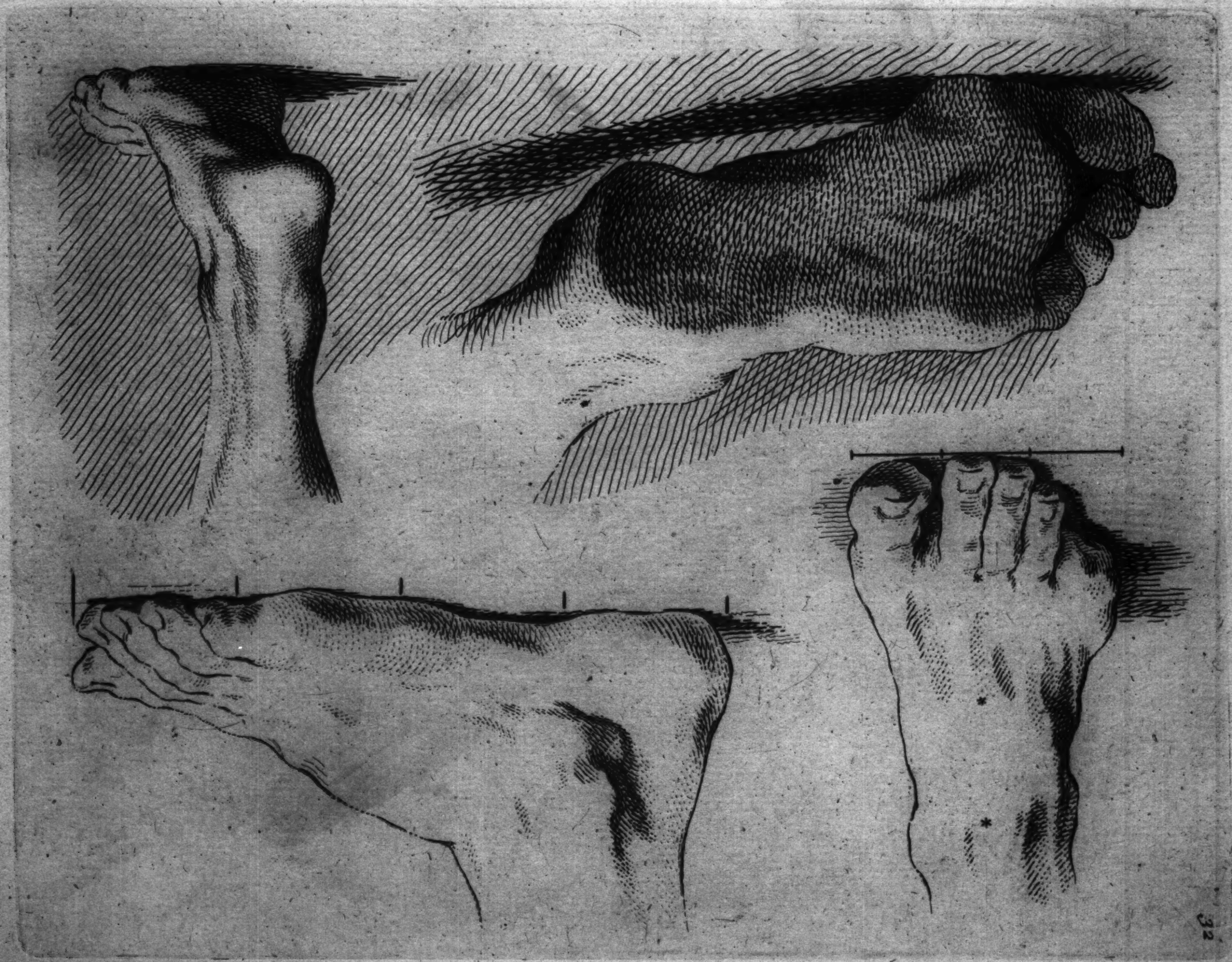

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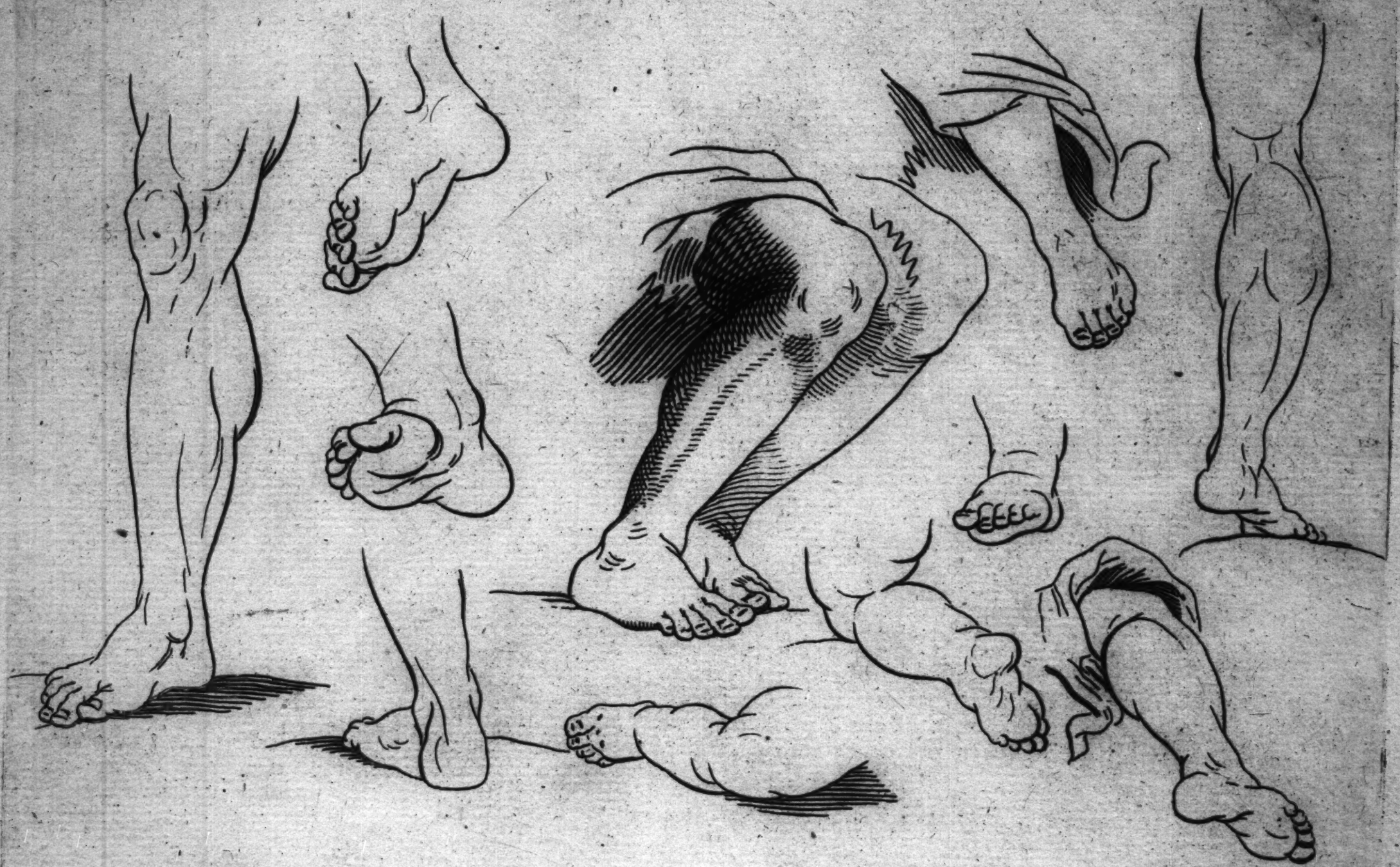

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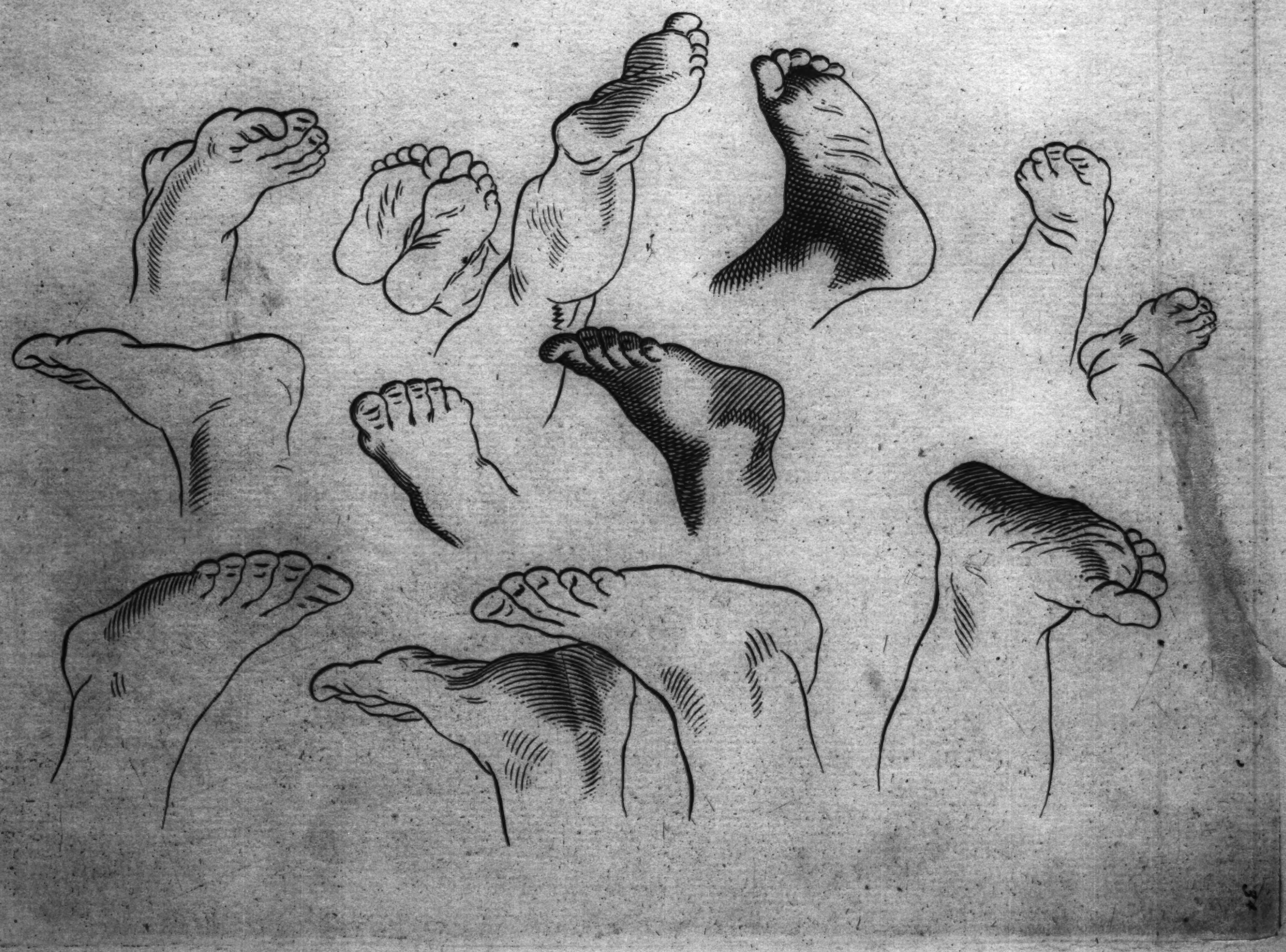

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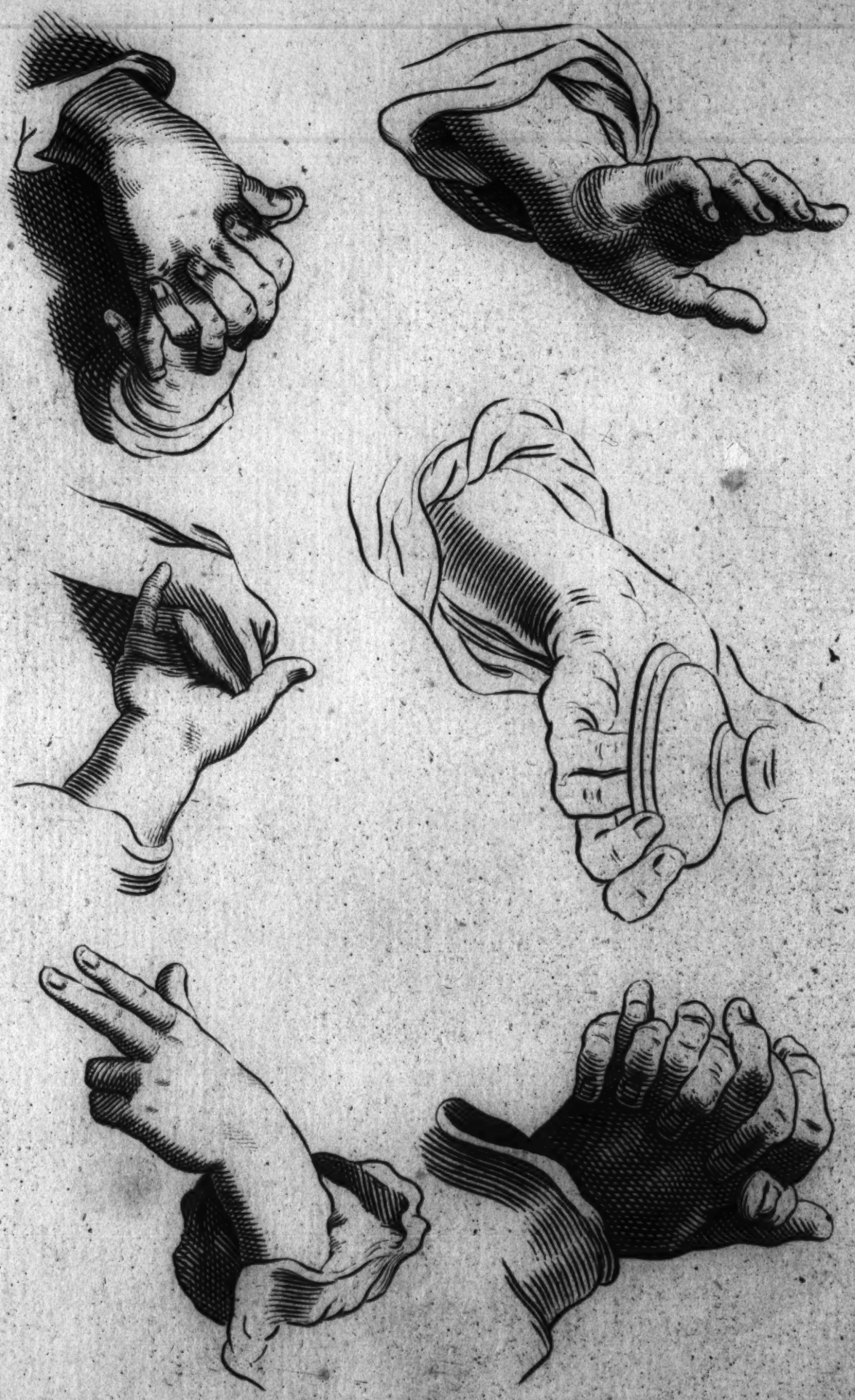

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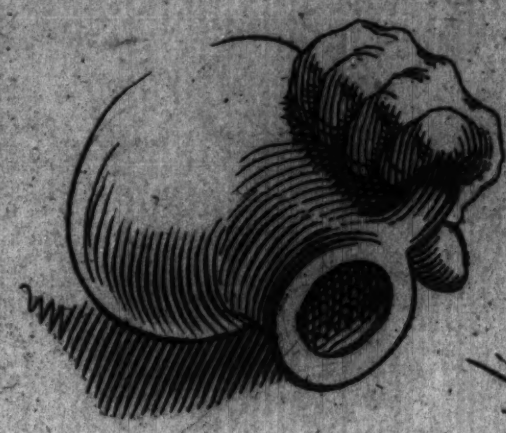

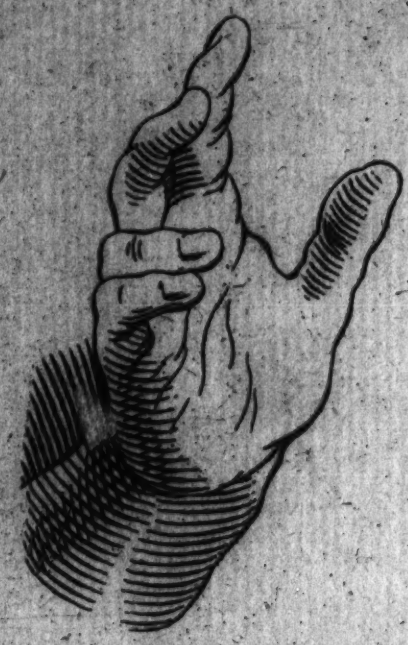

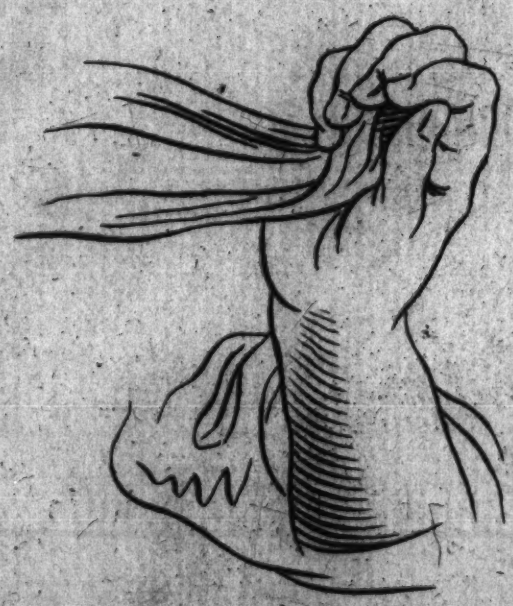

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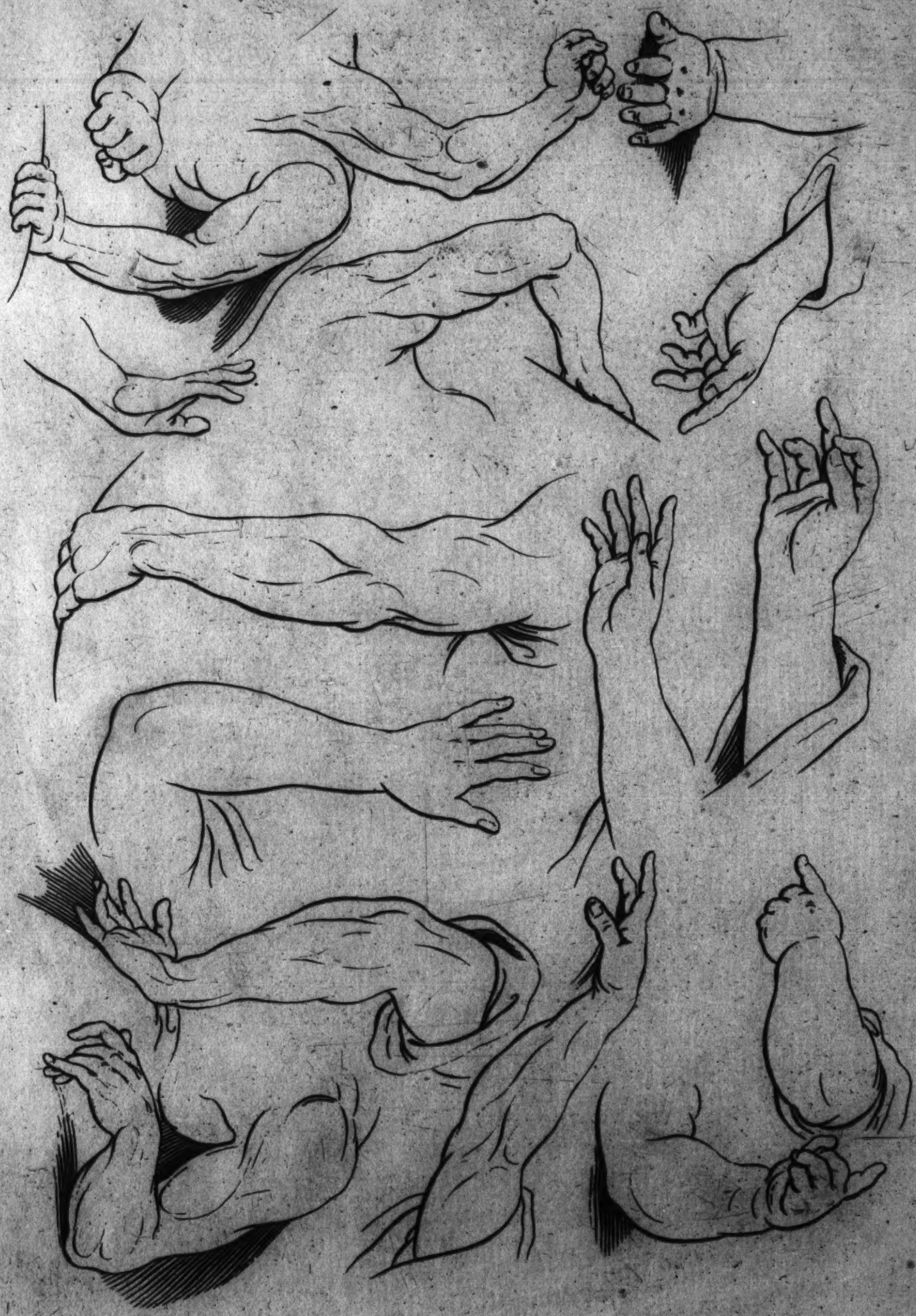

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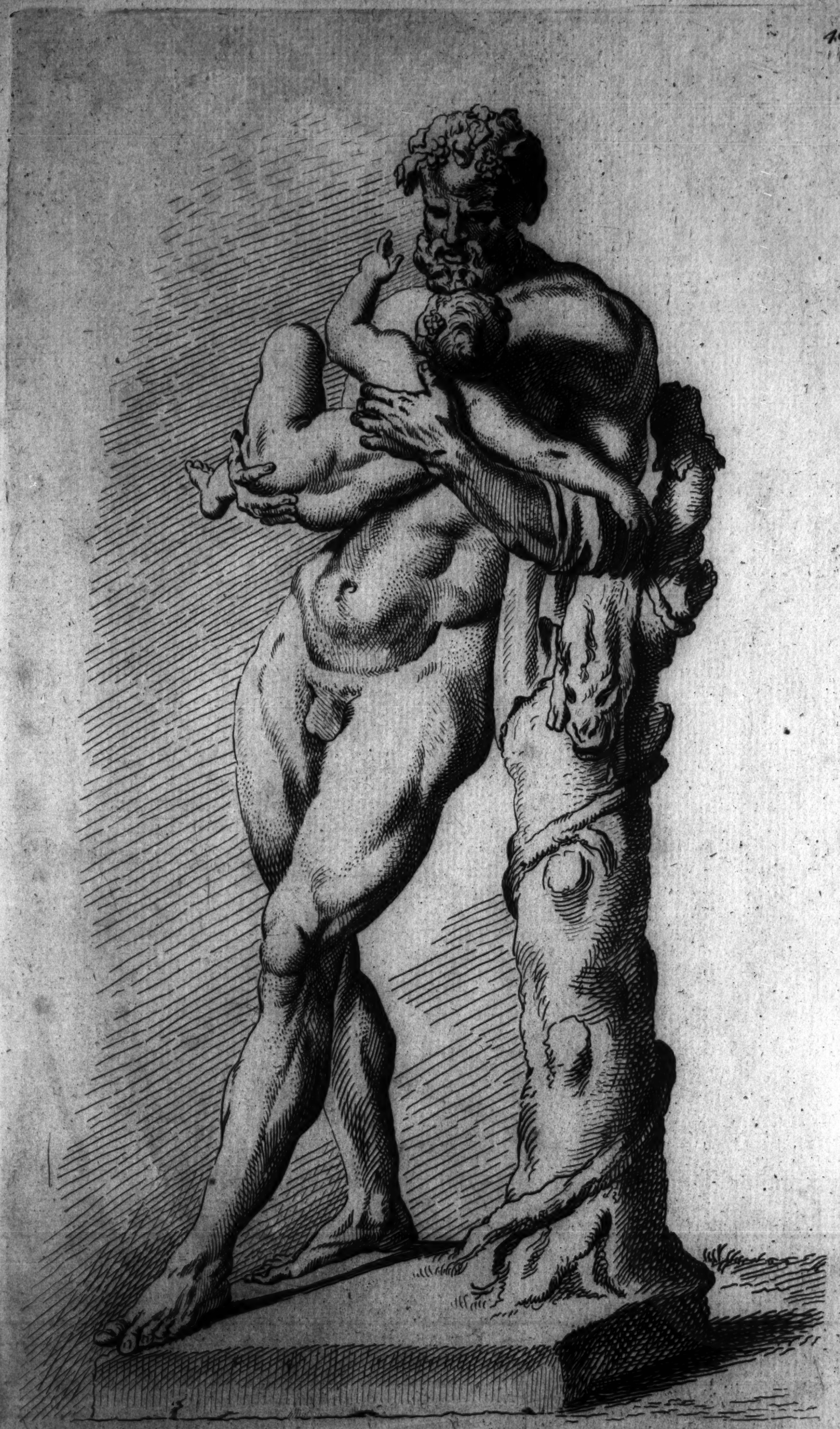

Faunus, from an antique Statue at Rome.

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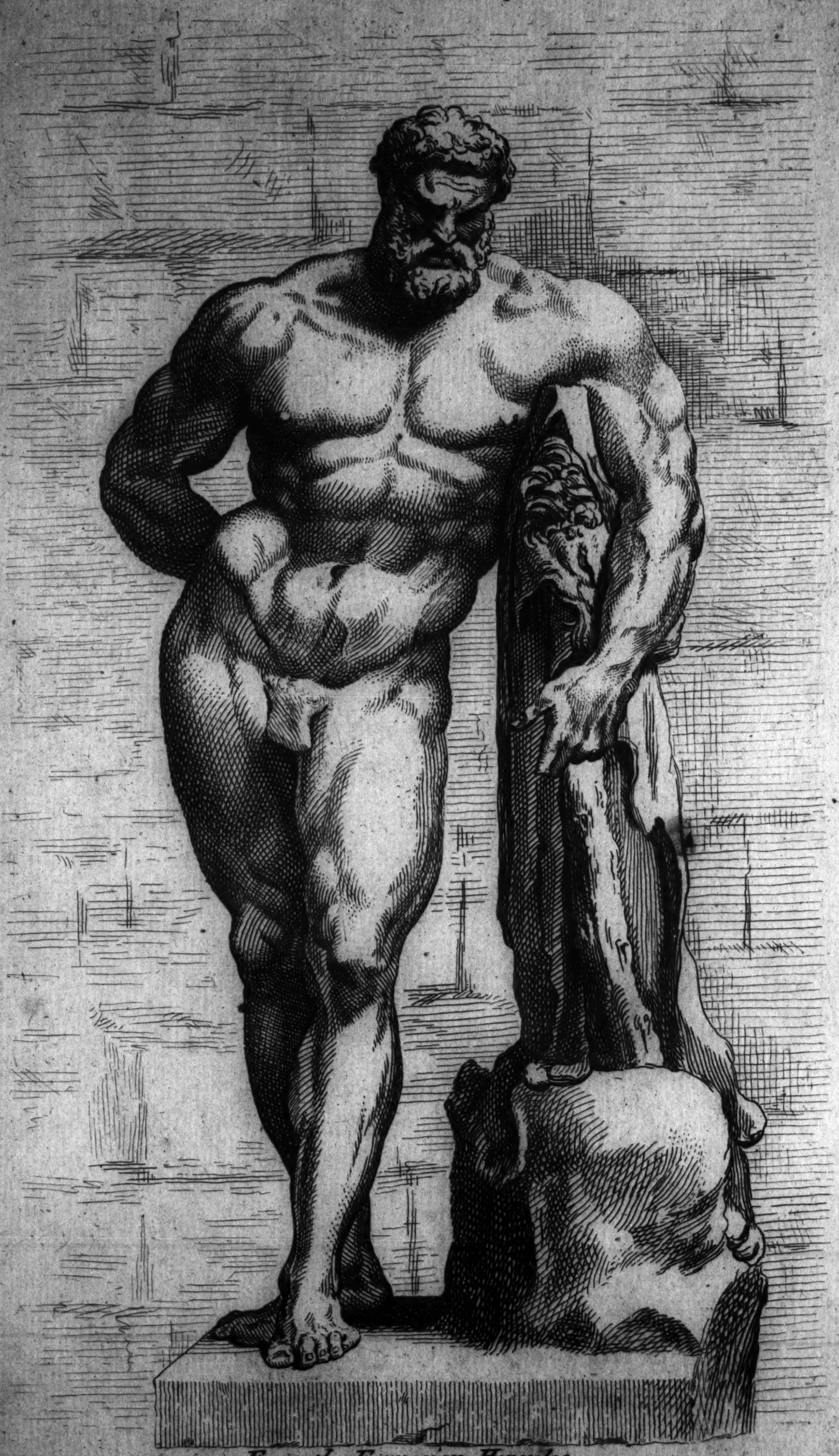

From the Farnesian Hercules.

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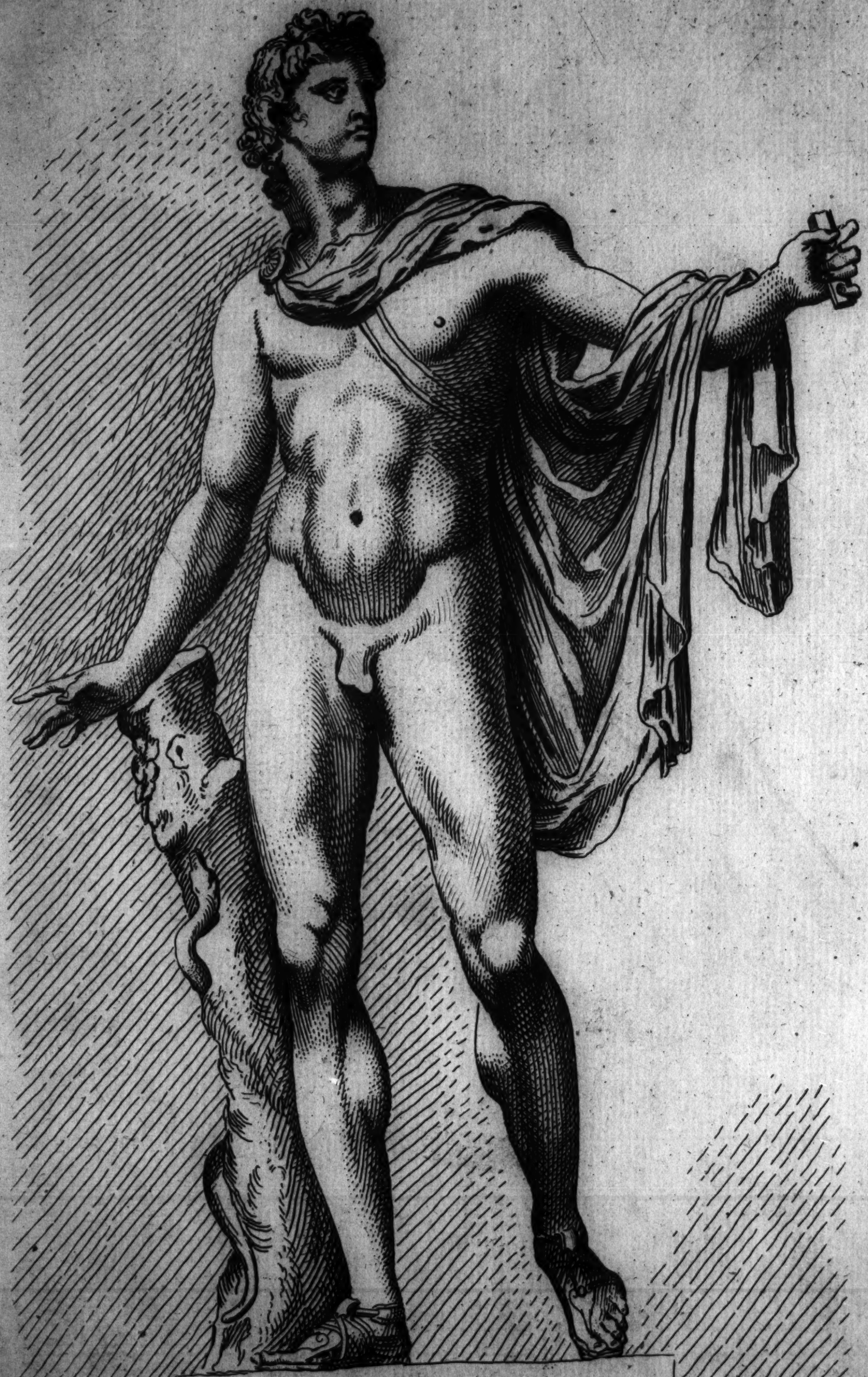

Apollo Pytheus,
from an antique Statue in the Vatican.

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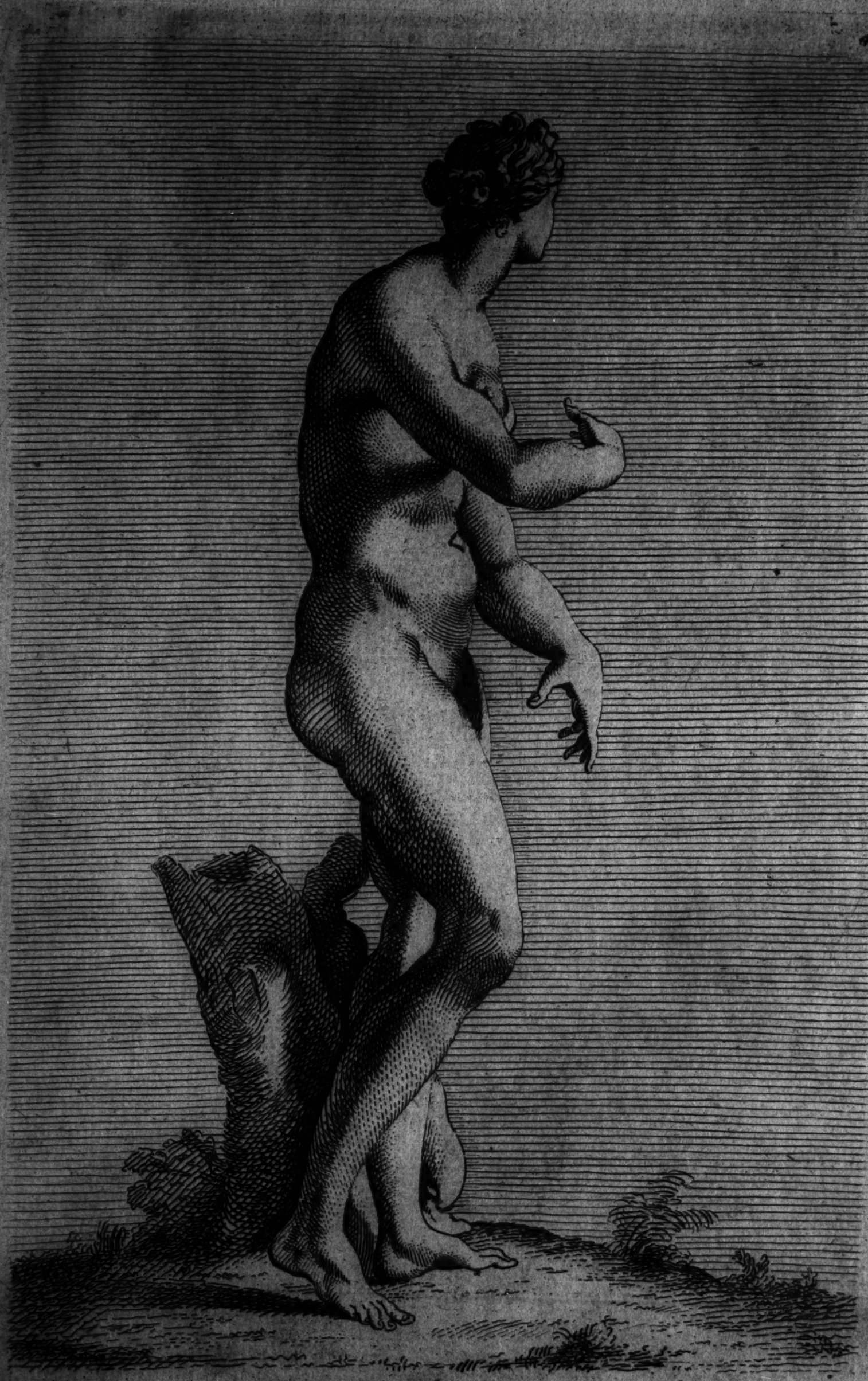

From the Venus de Medicis.

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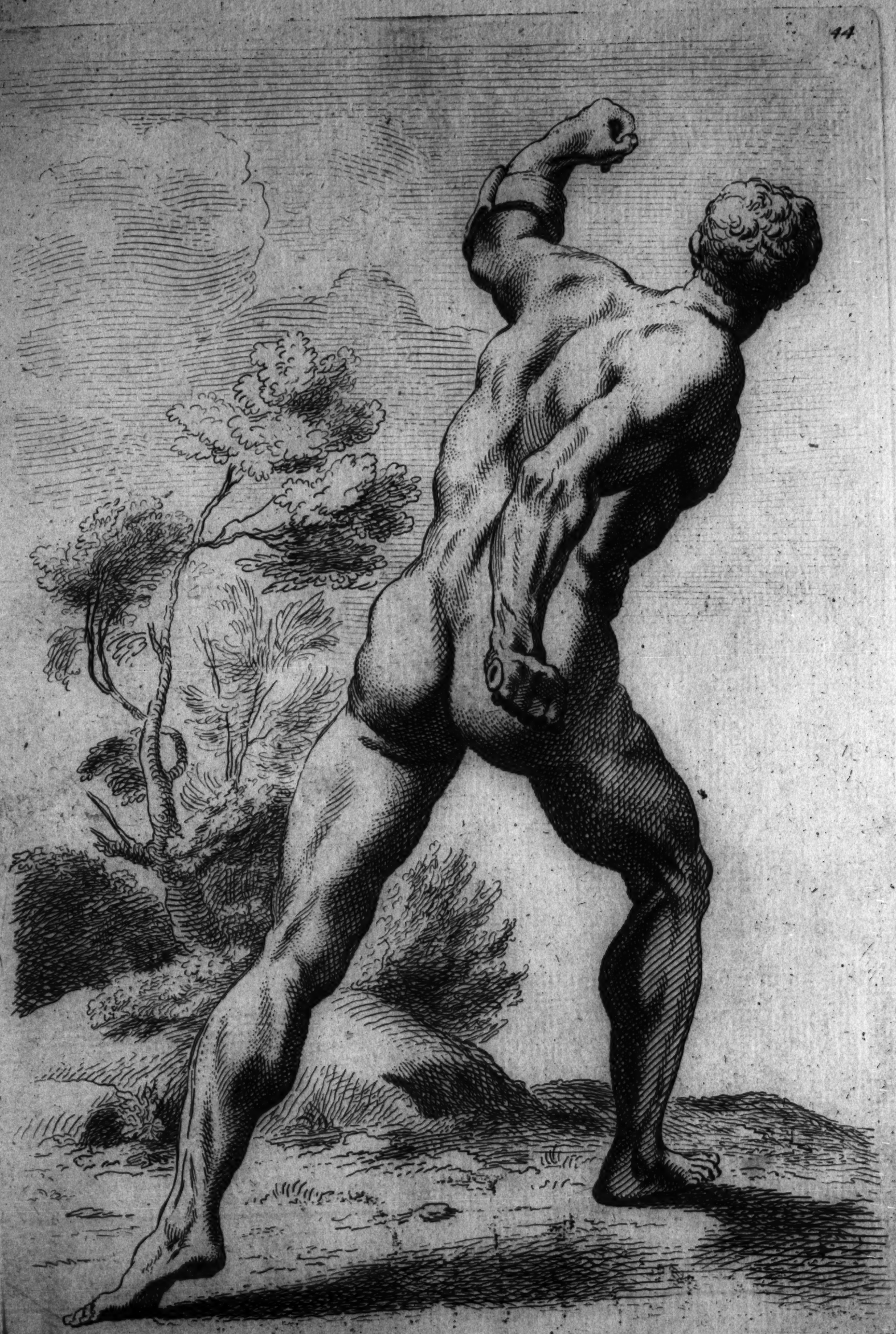

The Gladiator, from an antique Statue at Rome.

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Marcus Aurelius,

from an antique Statue in the Capitol at Rome.

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Design'd by W. Hogarth.

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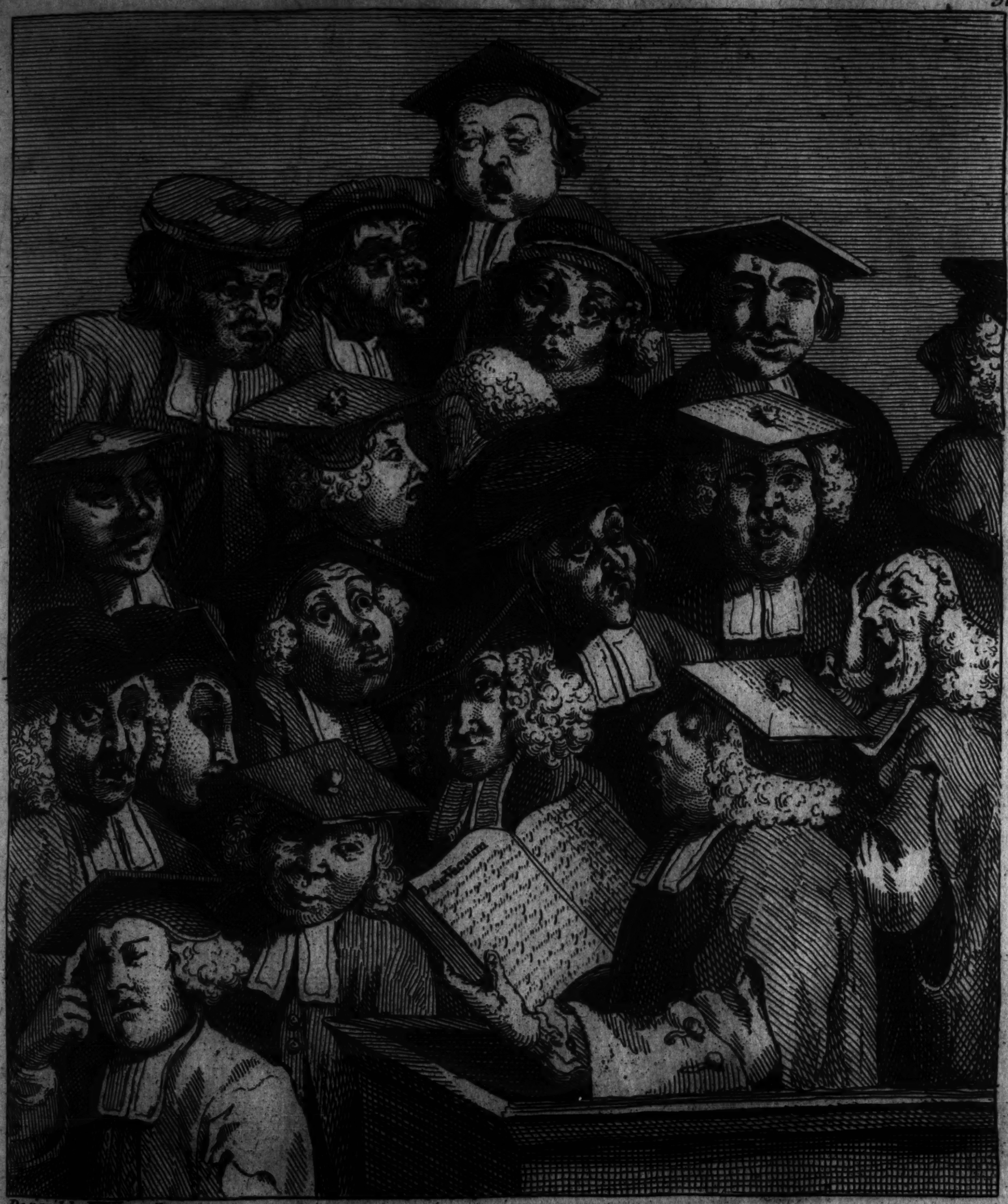

Designd by W. Hogarth.

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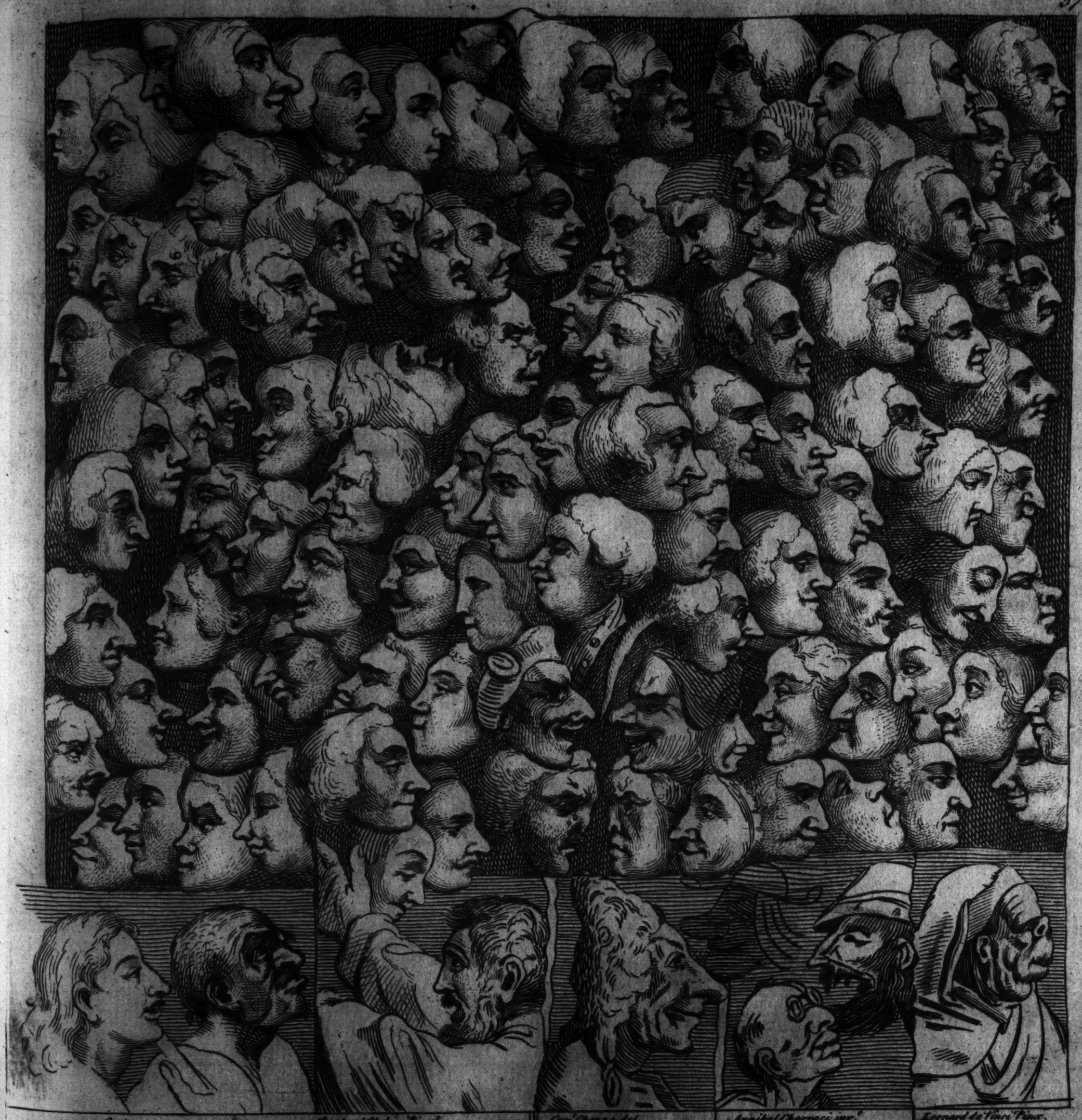

Carlo Cignani del. — Annibal Charracci inv.t — Leonard da Vinci Pinx.t

Carlo Maratti — Raphael Urbin Pinx.t

3 CHARACTERS. 4 CARICATVRAS.

For a farthar Explanation of the Difference Betwixt Character & Caricatura See ye Preface to Jo.h Andrews.

Designd by W.m Hogarth.

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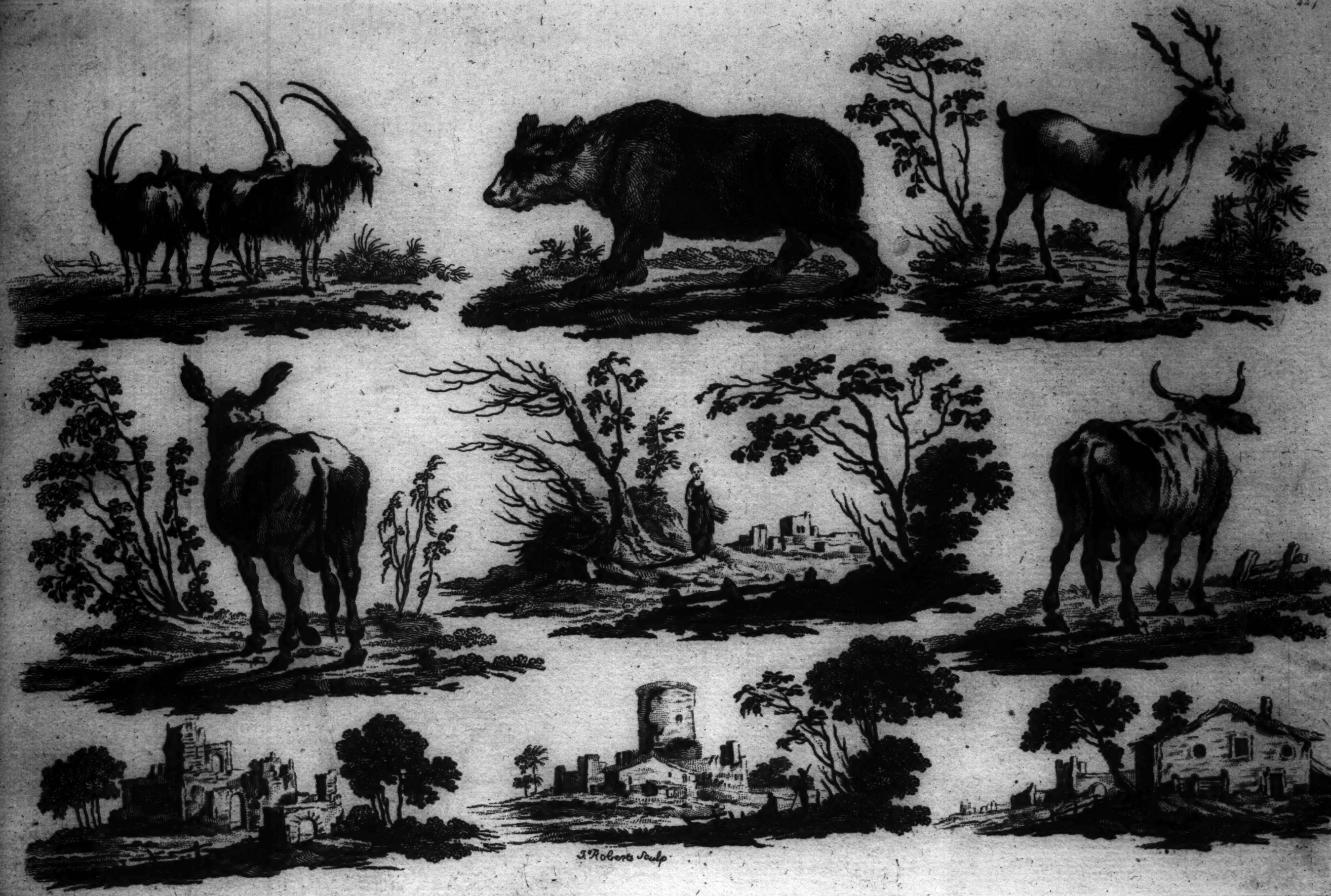

T. Roberts Sculp

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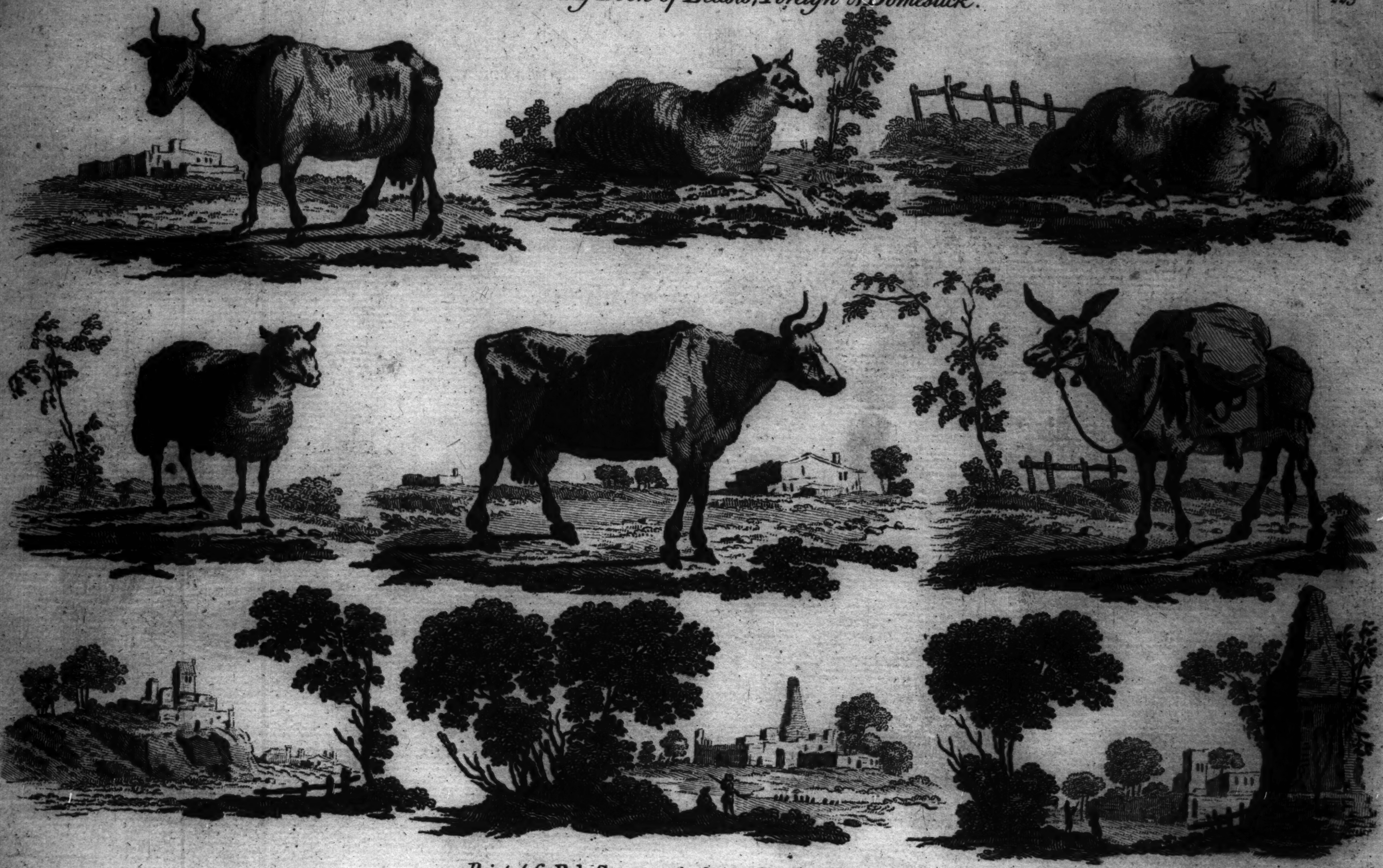

Printed for Rob Sayer, at the Golden Buck in Fleet Street.

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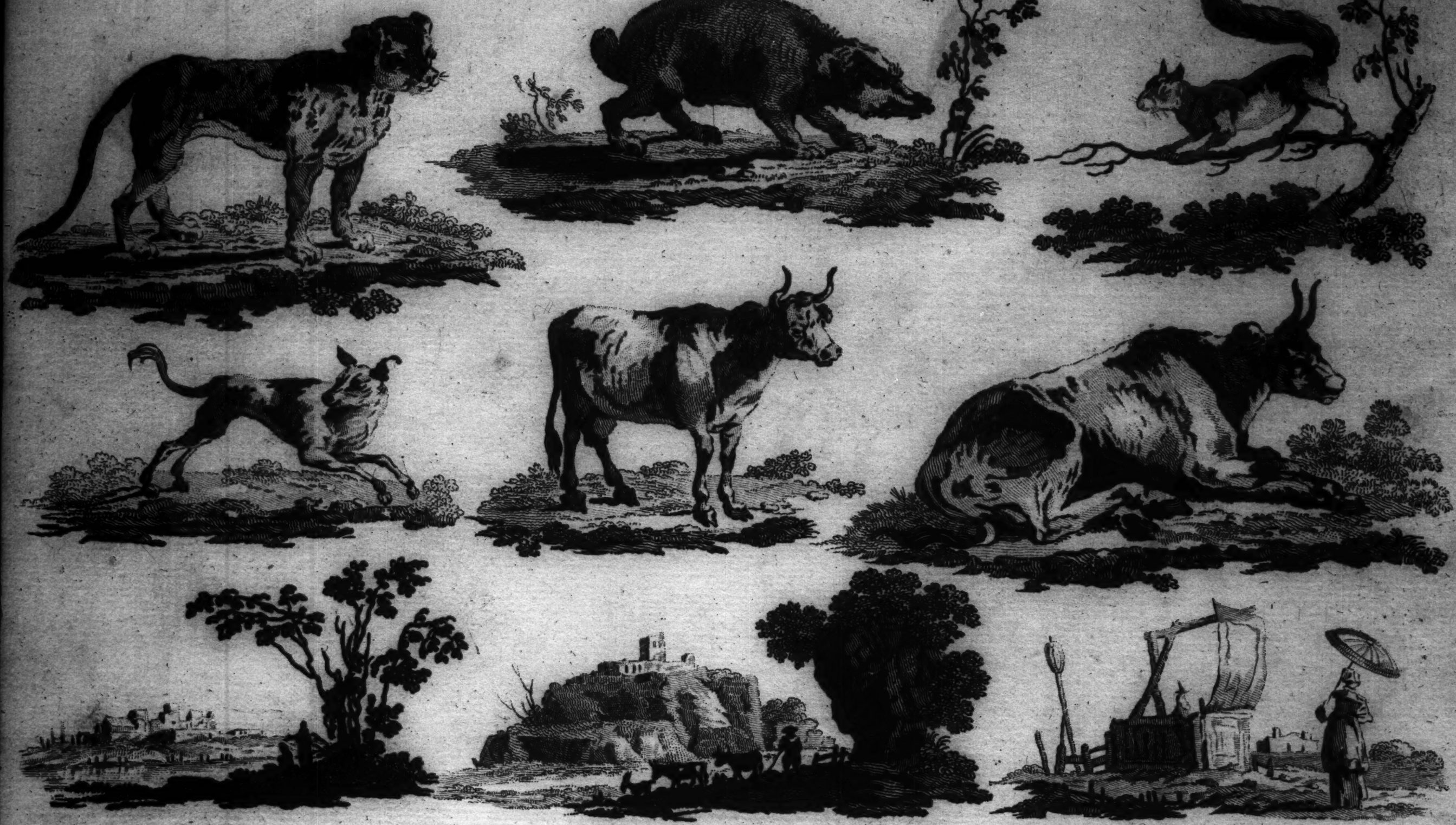

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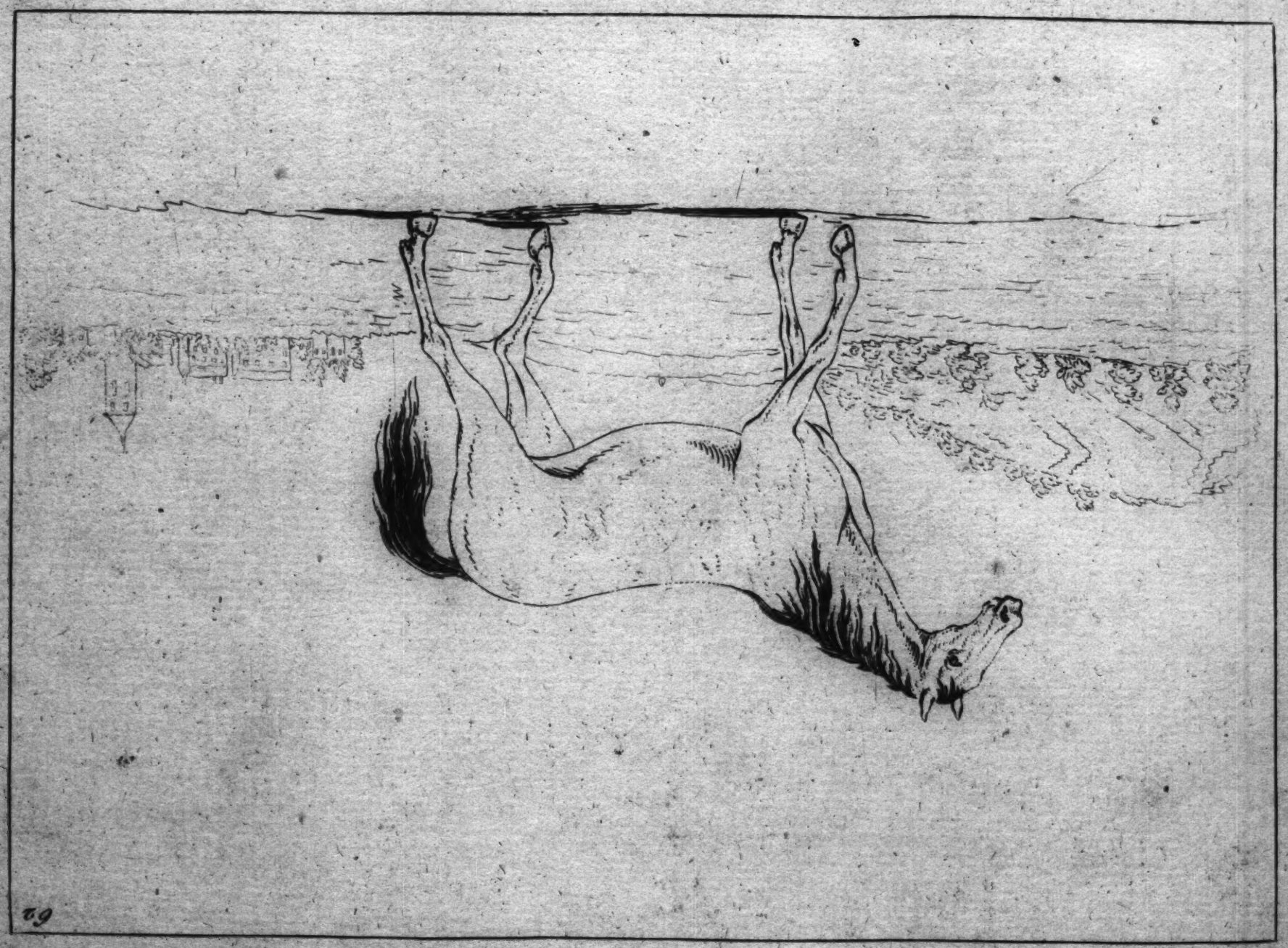

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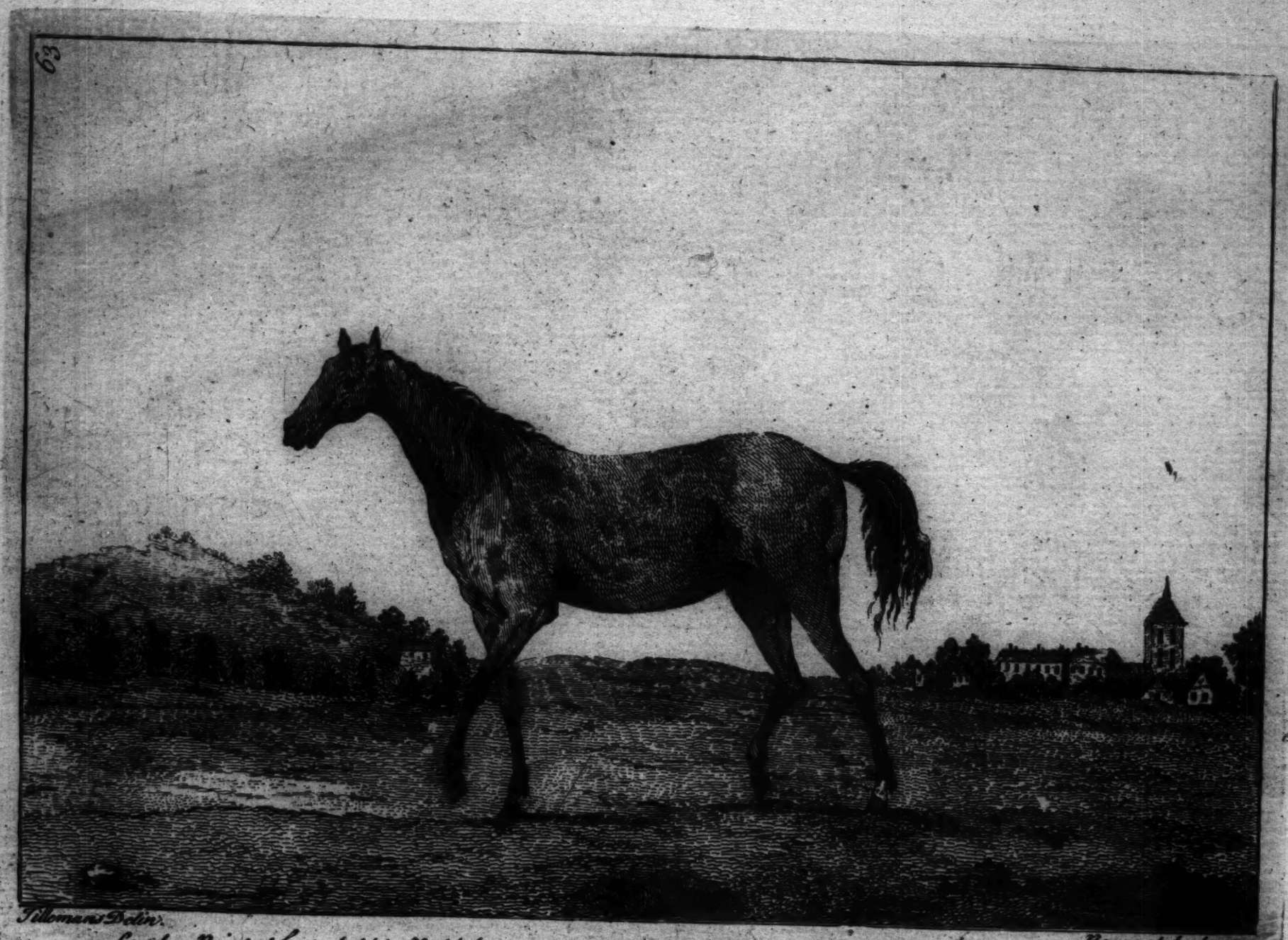

Tillemans Delin.

London Printed for & Sold by Robt. Sayer at the Golden Buck, opposite Fetter Lane, Fleet Street.

Ravenet Sculp. 1753

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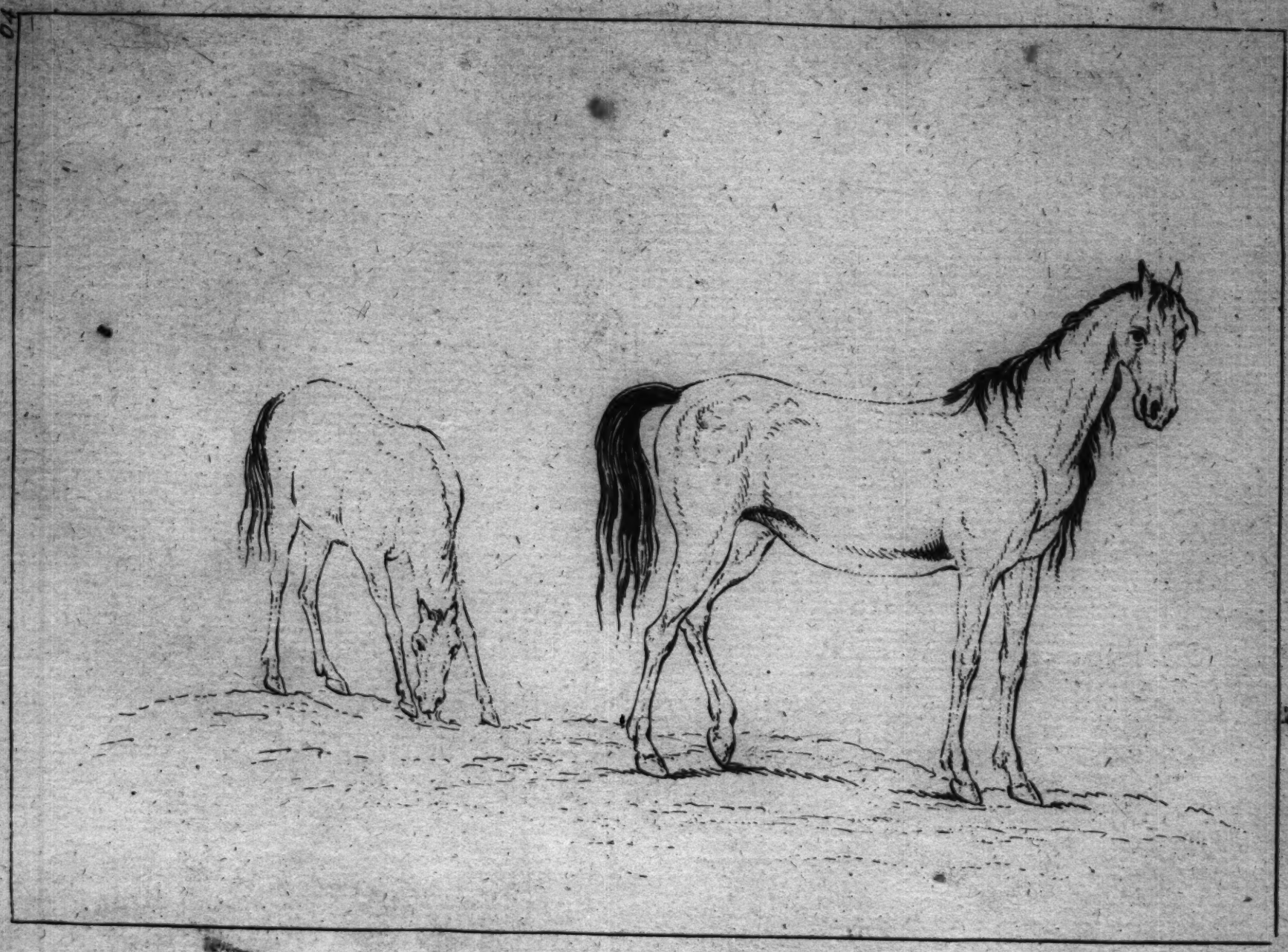

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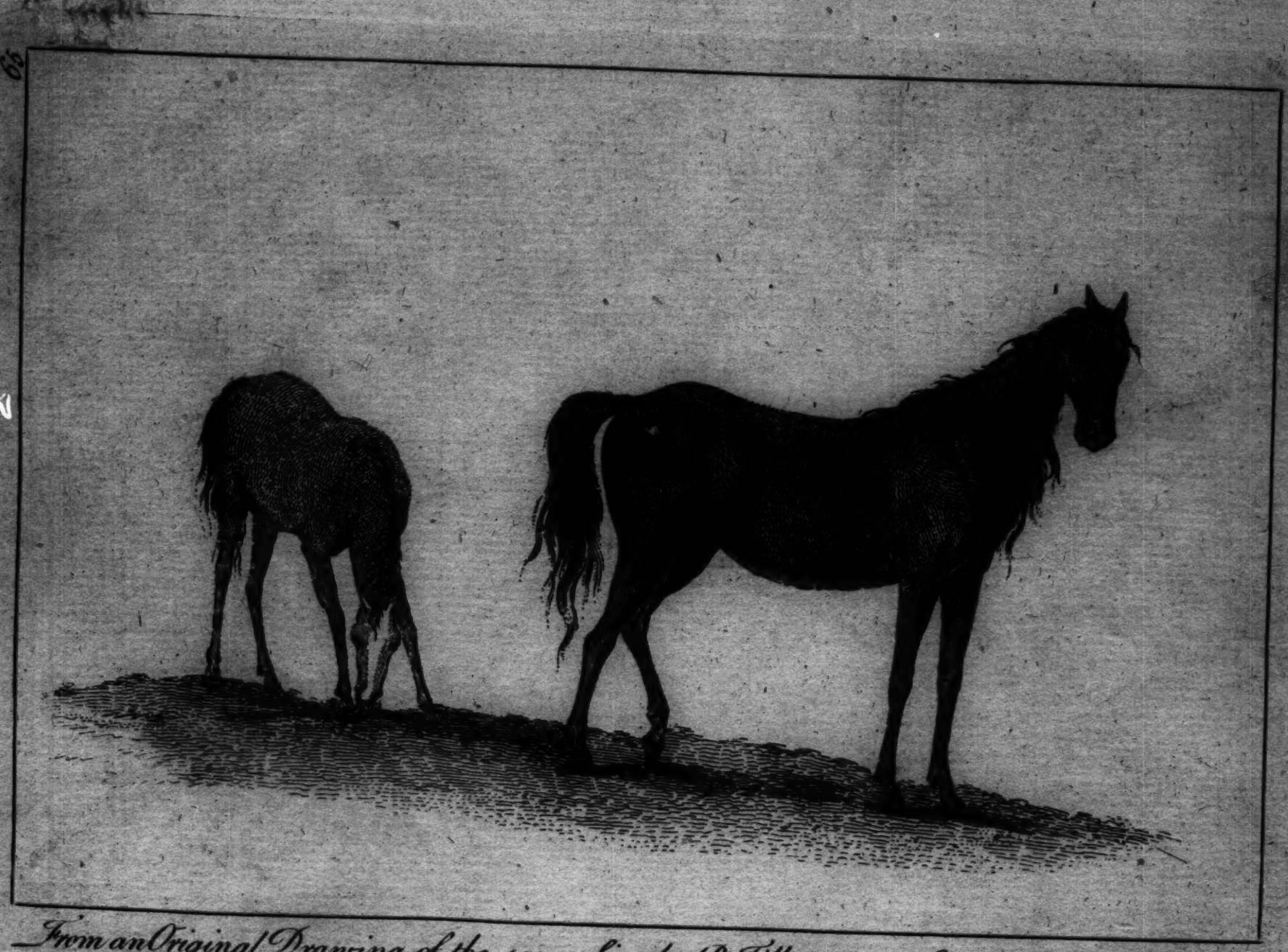

From an Original Drawing of the same Size, by P. Tillemans. & Engravid by S. Ravenet

London Printed for & Sold by Robt. Sayer, at the Golden Buck, opposite Fetter-Lane, Fleet-Street.

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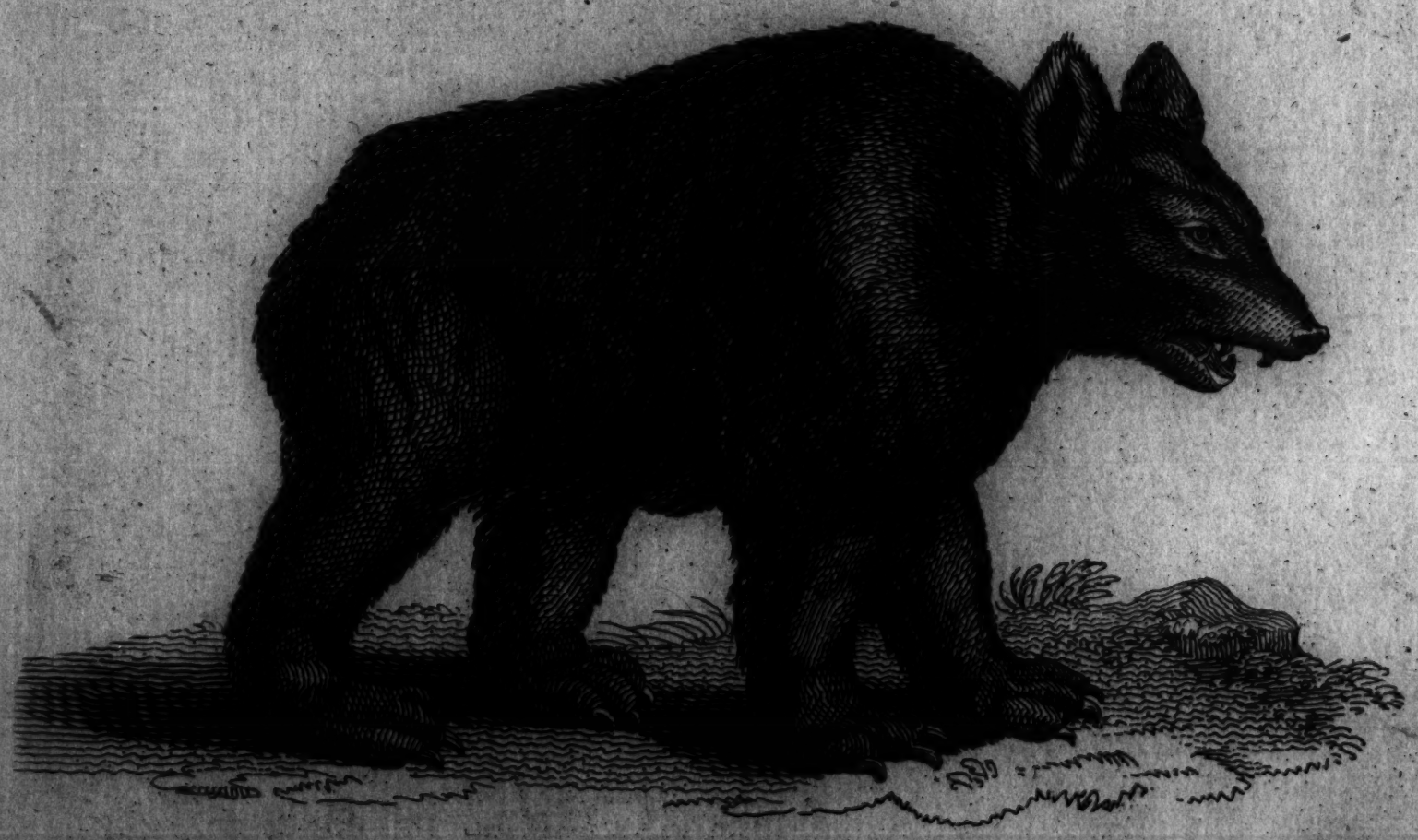

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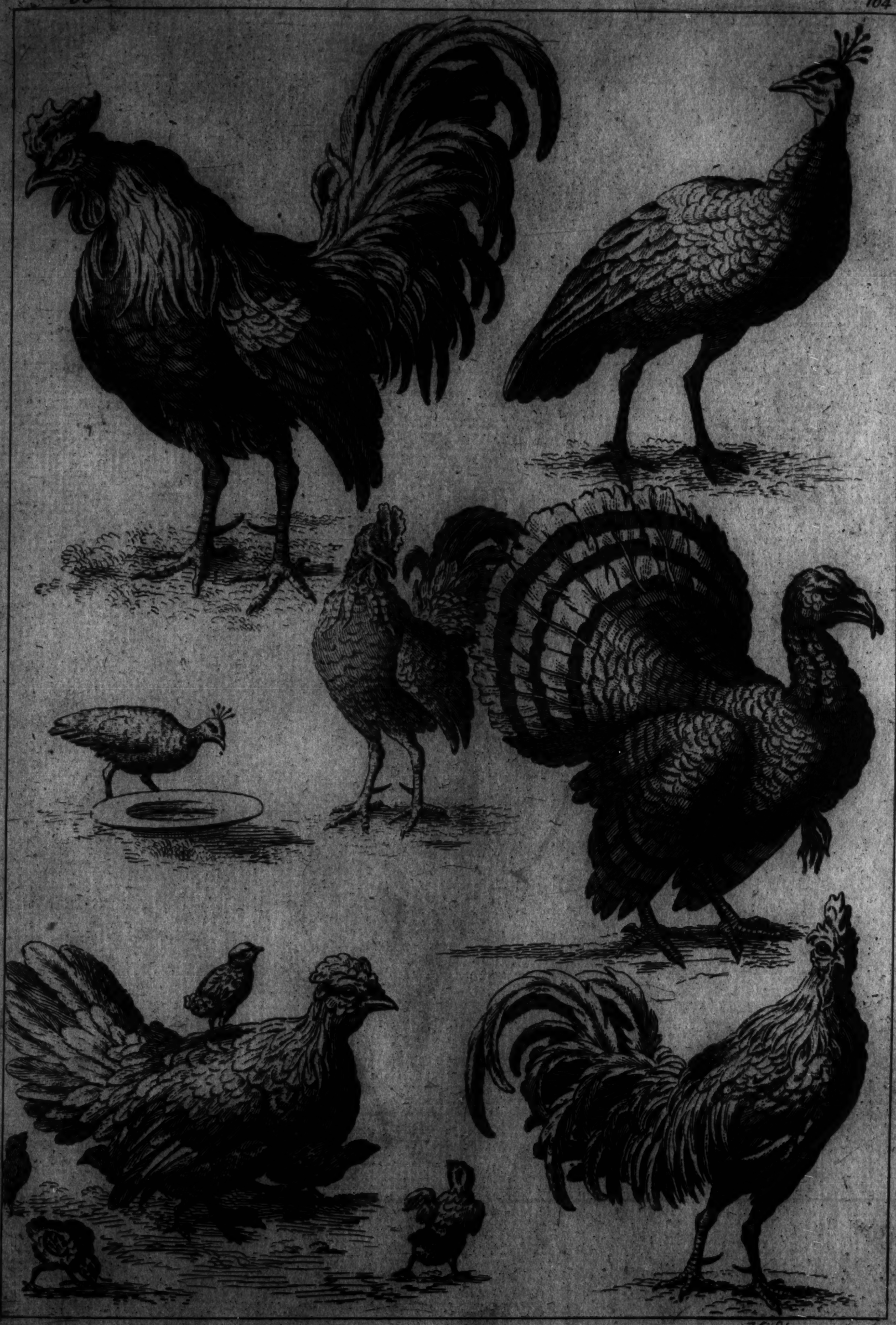

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London Printed for Rob^{t} Sayer. *Map & Printseller. near Serjeants Inn Fleet Street.*

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London Printed for Robt. Sayer, Map & Printseller, near Serjeants Inn Fleet Street.

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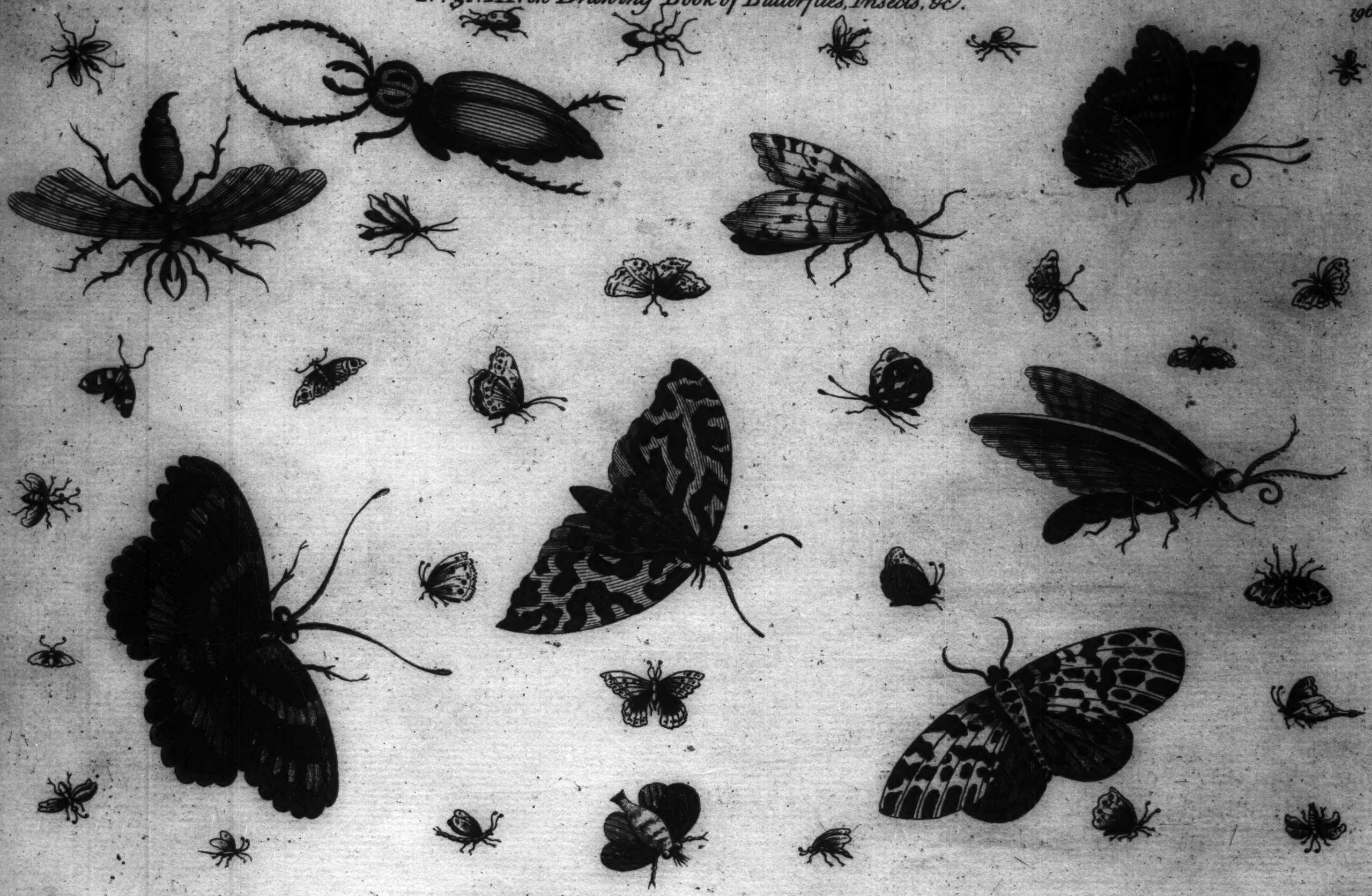

Printed for Rob^t^ Sayer, *at the Golden Buck in Fleet Street.*

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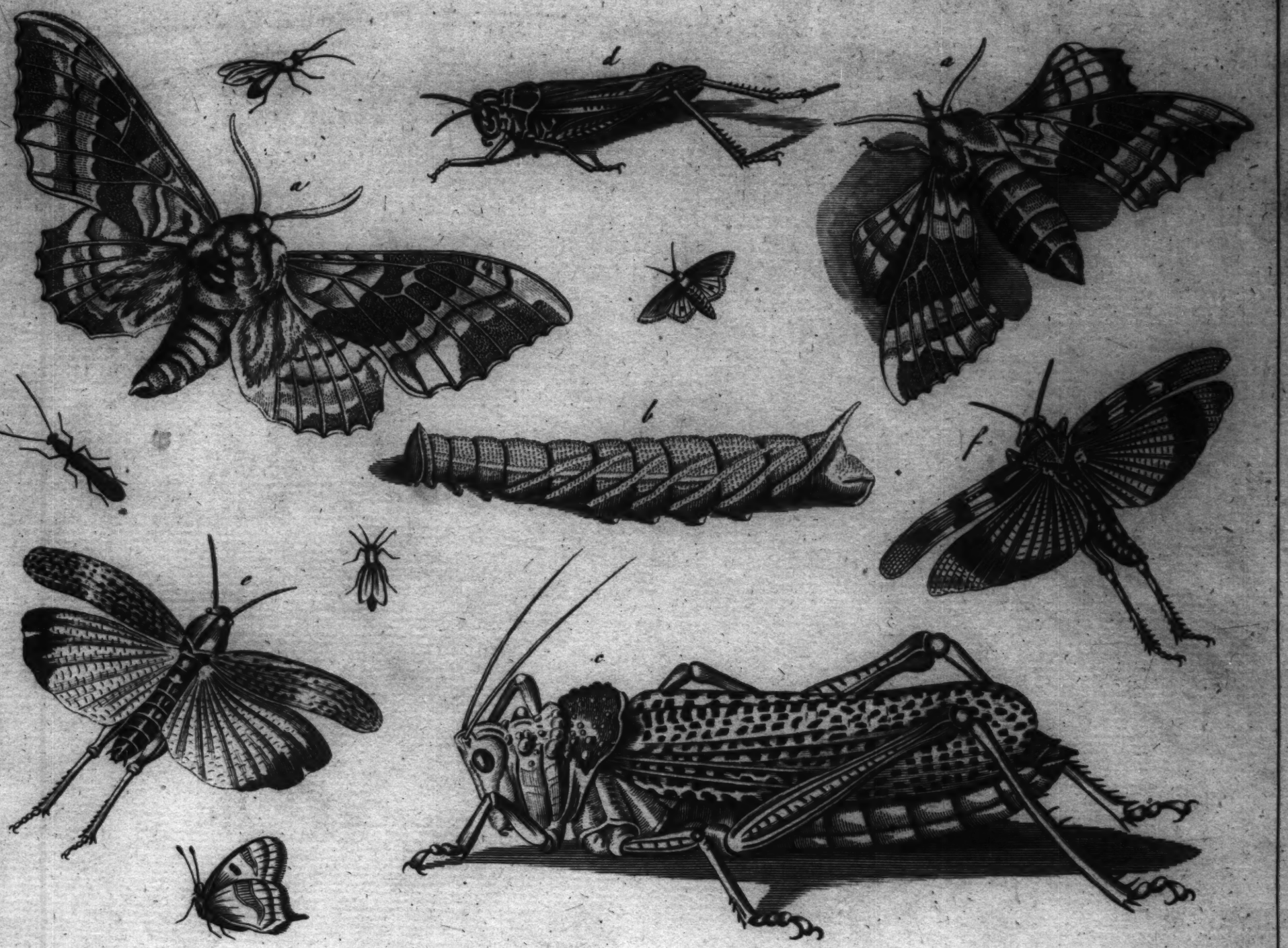

Roesel del. a The Hawk Moth. b Catterpiller. c The large Surinam Locust. d. The Yellow & Brown German Locust or Glass hopper. e The red underwingd ditto f. The blueish Underwingd ditto Hemenich Sculpt.

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Pillement Inv.t

London Printed for Rob.t Sayer *Print & Map Seller, opposite Fetter Lane, Fleet Street.*

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London Printed for Rob.t Sayer *N.o 53 in Fleet Street.*

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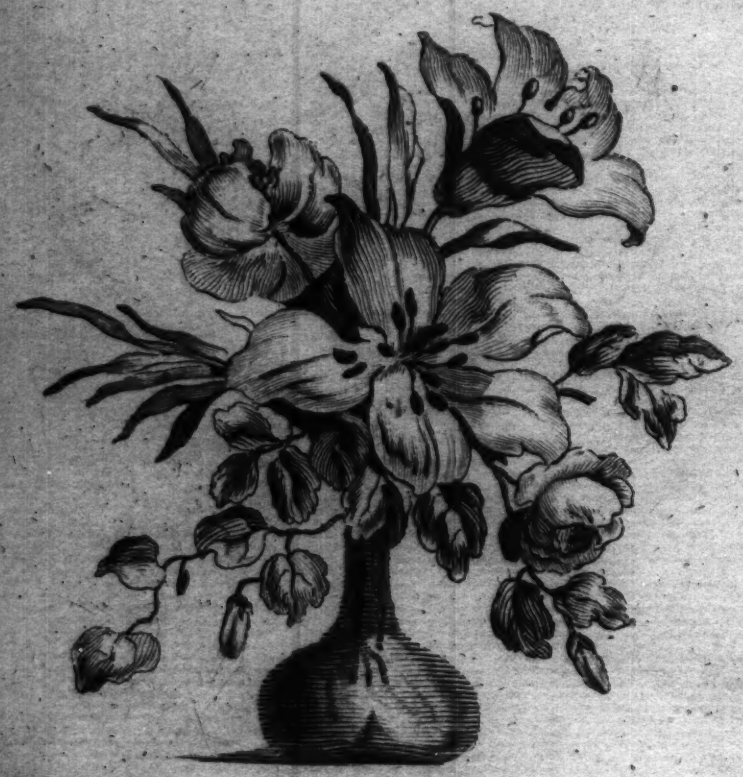

London Printed for **Rob^t. Sayer** *N^o. 53 in Fleet Street,*

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London Printed for **Rob^t. Sayer** *N^o. 53 in Fleet Street.*

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Six Landskips drawn from Nature by J. Cleveley Junr.

London Printed for R. Sayer, & J. Bennett, *Map & Printsellers, N°. 53 Fleet Street, as the Act directs, 15 Novr. 1774.*

BRITISH
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London, Printed for R. Sayer, & J. Bennett, *Map & Printsellers, N.o 53, Fleet Street, as the Act directs, 25 Nov.r 1774.*

BRITISH
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London, Printed for R Sayer & J. Bennett, *Map & Printsellers, N.° 53, Fleet Street, as the Act directs. 15 Nov.r 1774.*

BRITISH
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London, Printed for R. Sayer, & J. Bennett, *Map & Printsellers, N.° 53, Fleet Street, as the Act directs, 15 Nov.r 1774.*

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London. Printed for R. Sayer. & J. Bennett, *Map & Printsellers, N.° 53 Fleet Street, as the Act directs, 15 Nov.r 1774.*

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London, Printed for R. Sayer, & J Bennett, *Map & Printsellers, N.° 53. Fleet Street, as the Act directs, 15 Nov.r 1774.*

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London Printed for Robt Sayer Print & Map Seller, opposite Fetter Lane, Fleet Street

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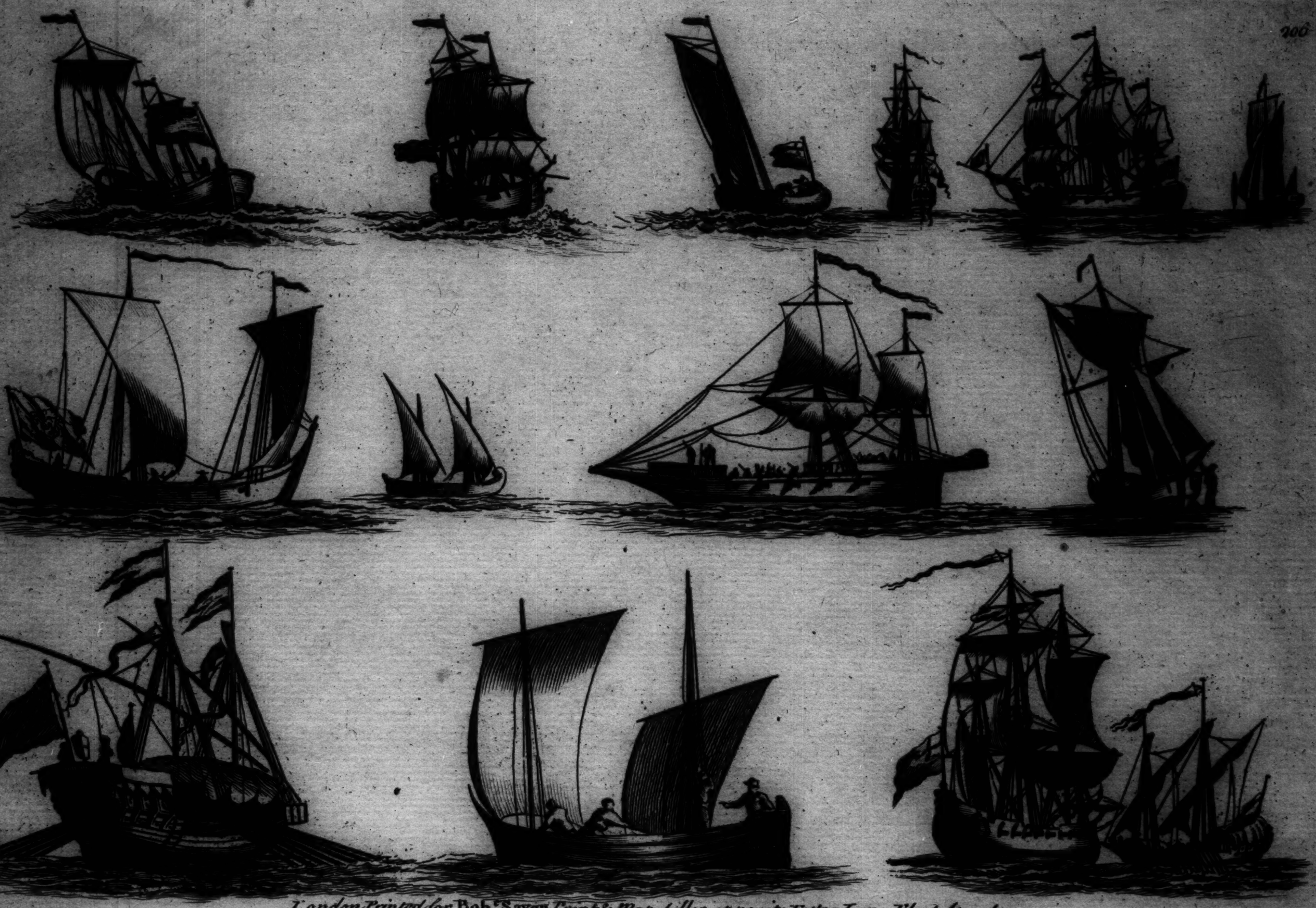

London Printed for Robt. Sayer Print & Mapseller, opposite Fetter Lane, Fleet Street.

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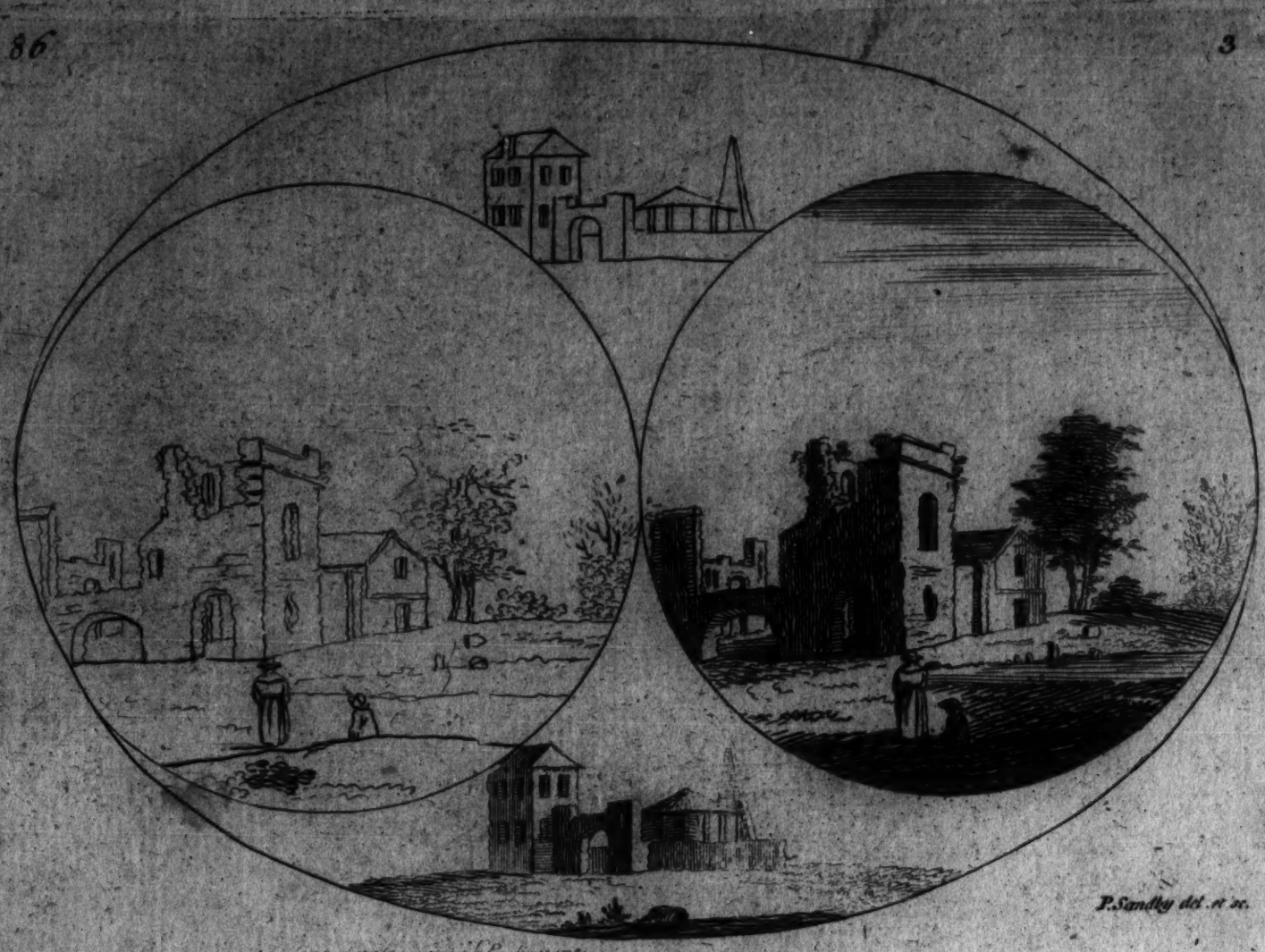
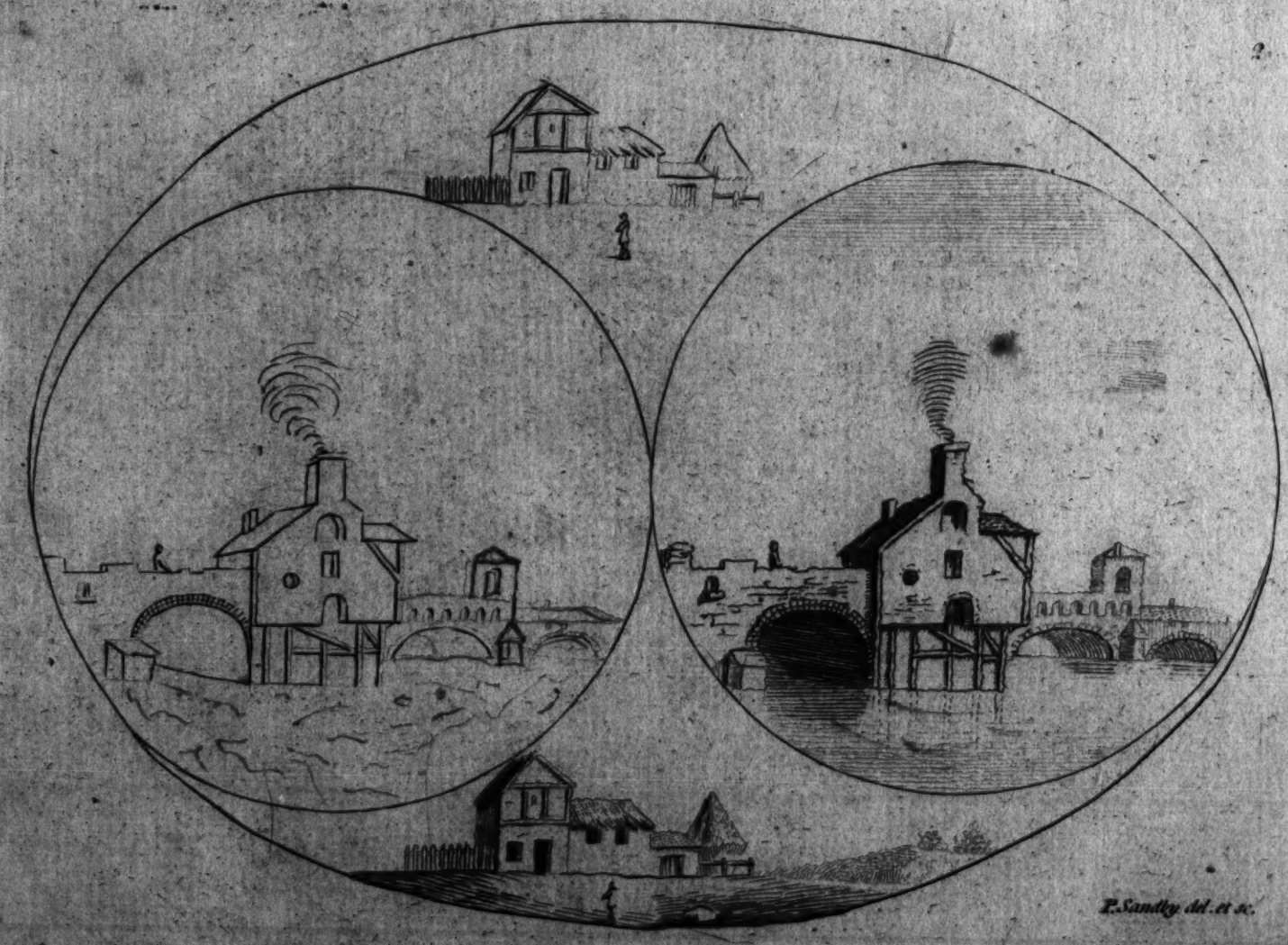


P. Sandby del. et sc.



P. Sandby del. et sc.

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P. Sandby del. et sc.

...g to an Act of Parliament

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P. Sandby del. et sc.

According to an act of Parliament

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BRITISH
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London Printed for Rob.t Sayer, Map & Printseller, near Serjeants Inn Fleet Street.

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London Printed for Robt Sayer N.o 53 in Fleet Street.

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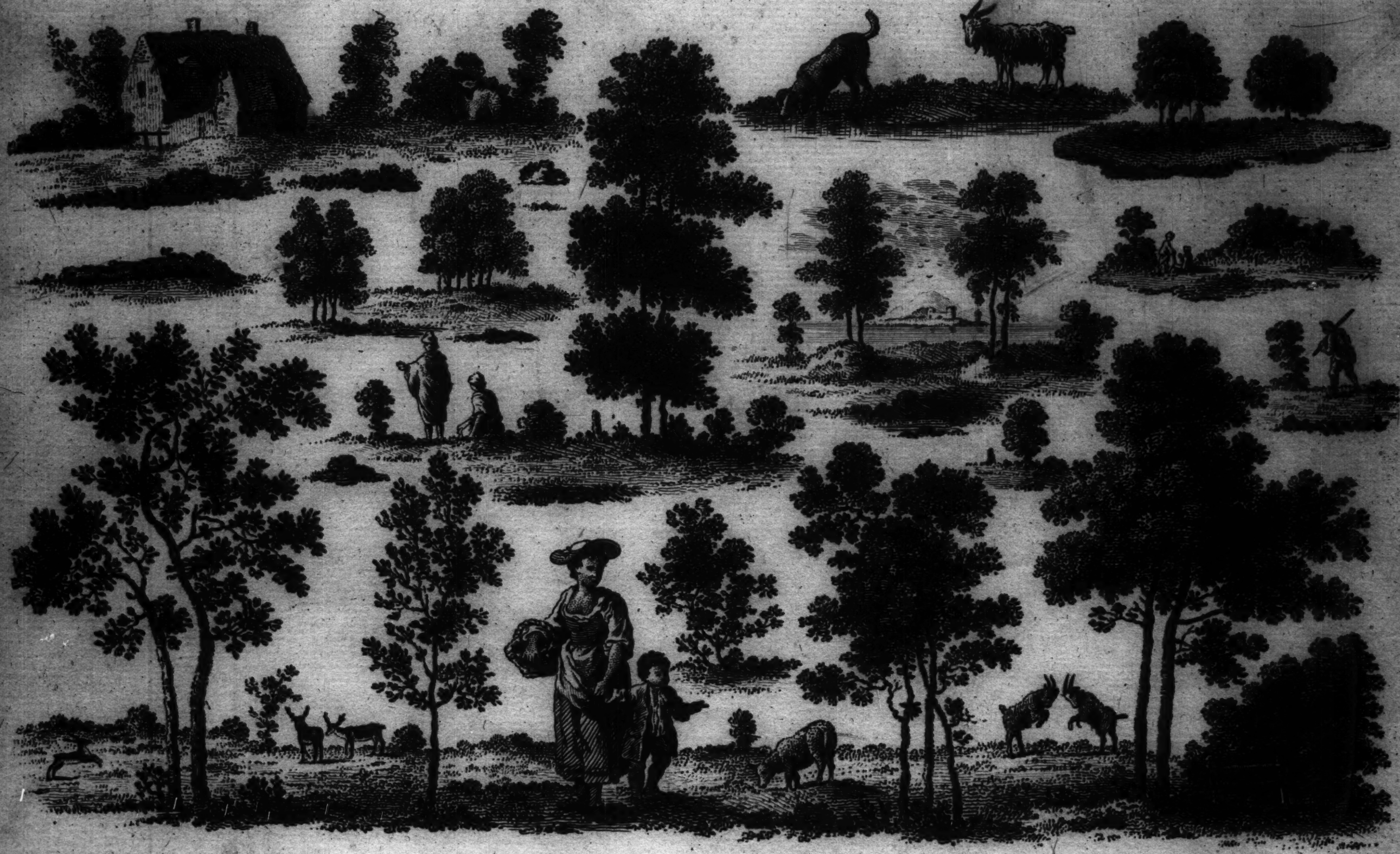

London Printed for Robt. Sayer & Jn.o Bennett, N.o 53, Fleet Street, as the Act directs 1.st Jan.y 1777.

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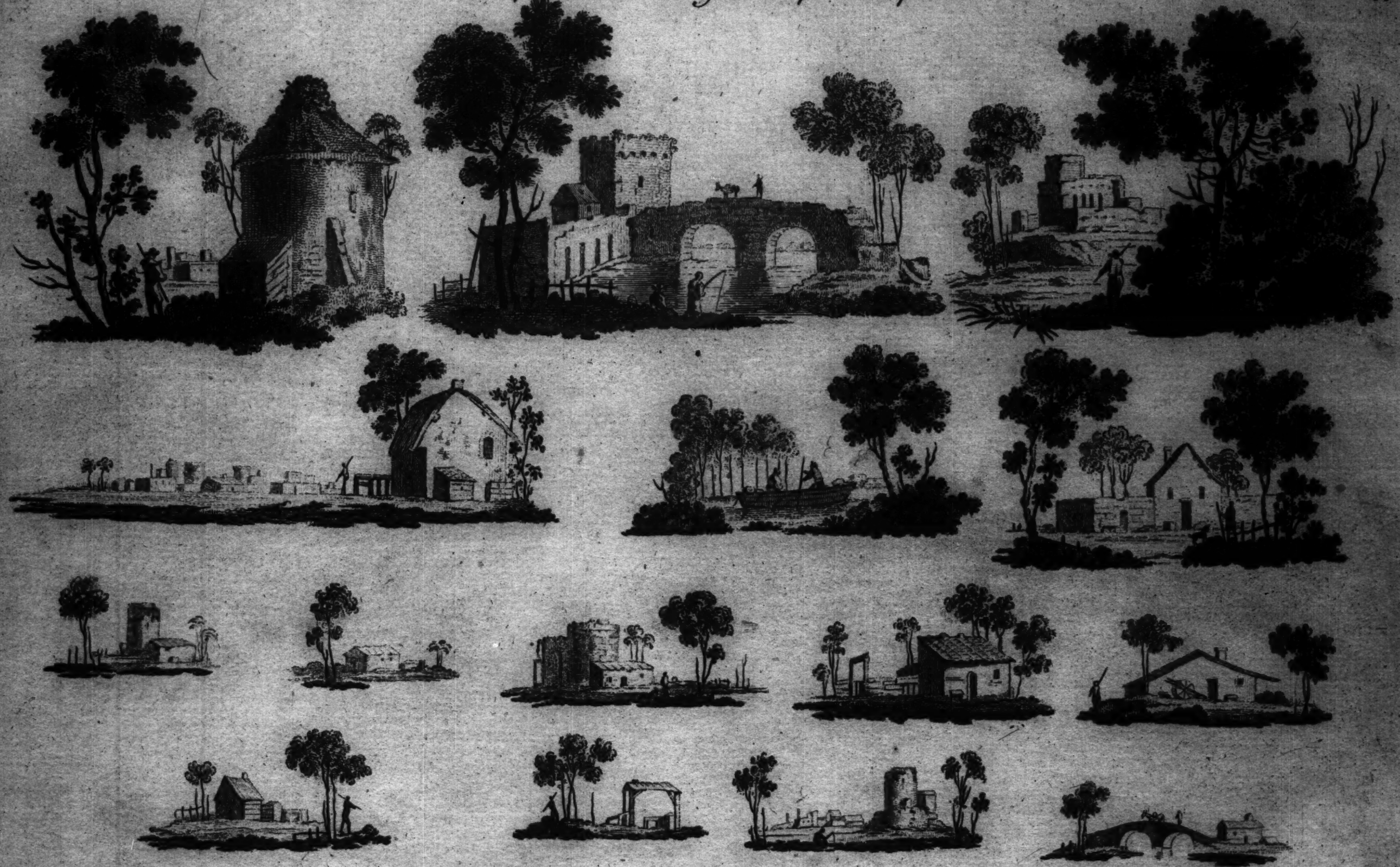

Pillement Inv.t London Printed for Rob.t Sayer Print & Map Seller, opposite Fetter Lane, Fleet Street.

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London. Printed for Rob.t Sayer & Jn.o Bennett. N.o 53. Fleet Street. as the Act directs 1.st Jan.y 1777.

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London Printed for Rob.t Sayer & Jn.o Bennett, N.o 53 Fleet Street, as the Act directs 1.st Jan.y 1777.

BRITISH MUSEUM
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H. Roberts. Sculpt.

Printed for Rob.t Sayer, Fleet Street.

No 23.

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H. Lorrain Fecit.

Sabbatha three of the Days of Creation.

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MUSEUM

Stothard Invt.

Published June 1st 1784 by Harrison & Co. Paternoster Row.

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